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ART TIPS & TECHNIQUES

BLUELINE PRO'S

# SKETCH

#21

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A BAD GUY

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**MICHAEL AVON OEMING**  
POWERS AND BEYOND





Illustrations by Mitch Byrd

## HOWTO ...

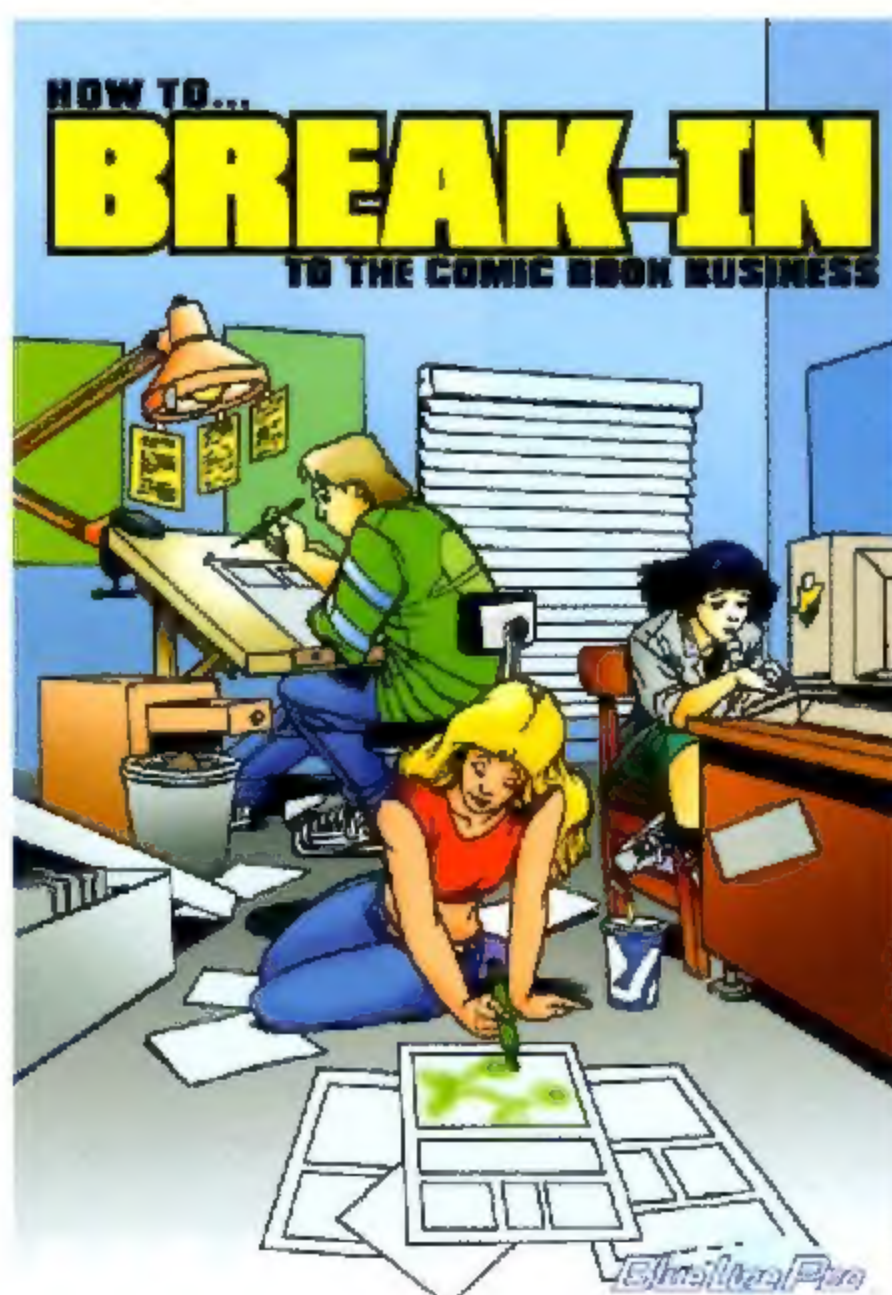
### BREAK-IN TO THE COMIC BOOK BUSINESS! 6 issue "How-To" series!

Written by Bill Love, Illustrated by Mitch Byrd, Edited by Bob Hickey.

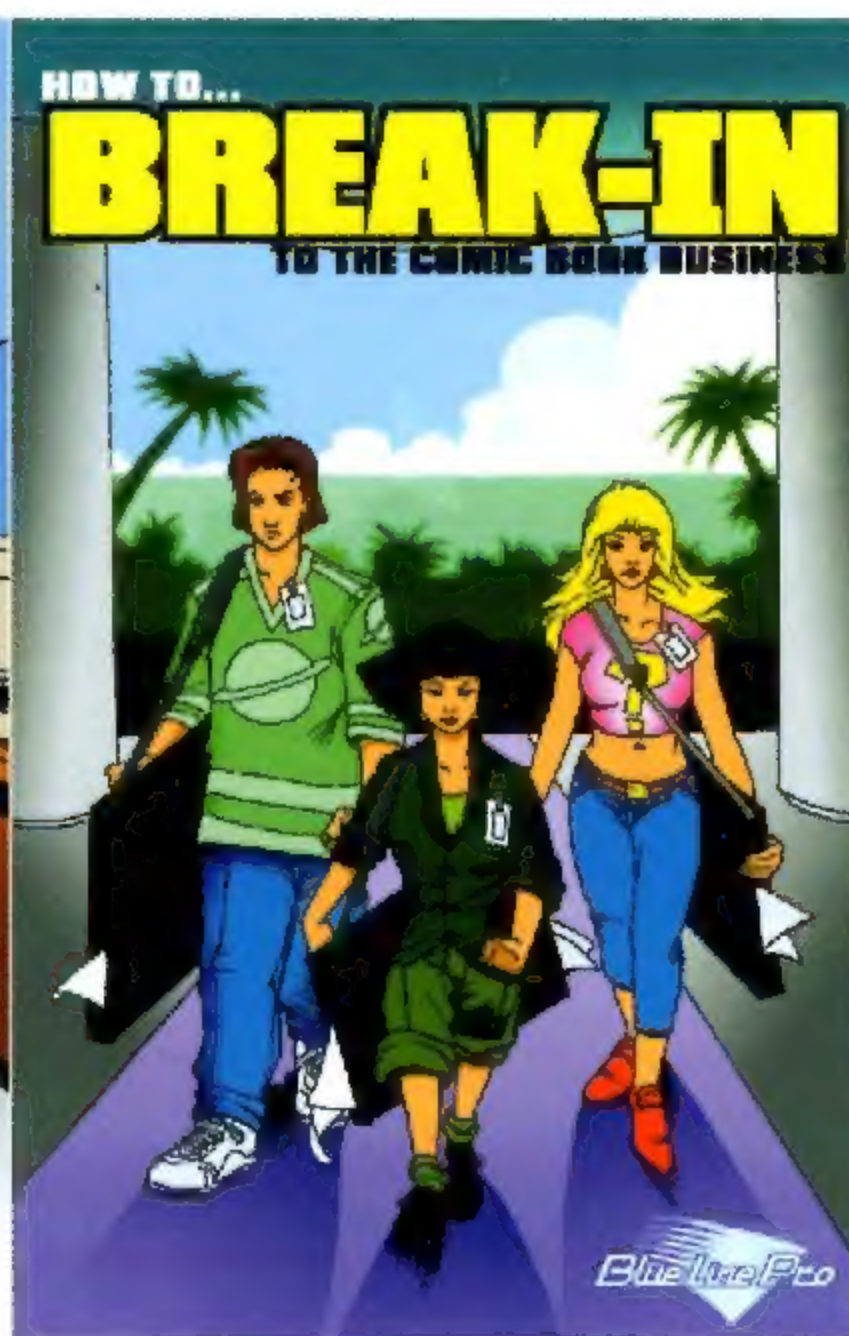
There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the do's (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams. Get practical tips from established pros and struggling newcomers. Follow the story of three aspiring creators as they make their journey from fans to professionals. Whether you plan to be a full-time comic pro or just want to see a glimpse behind the scenes, *How To BREAK-IN to the Comic Book Business!* will both entertain and inform.

**HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS!**

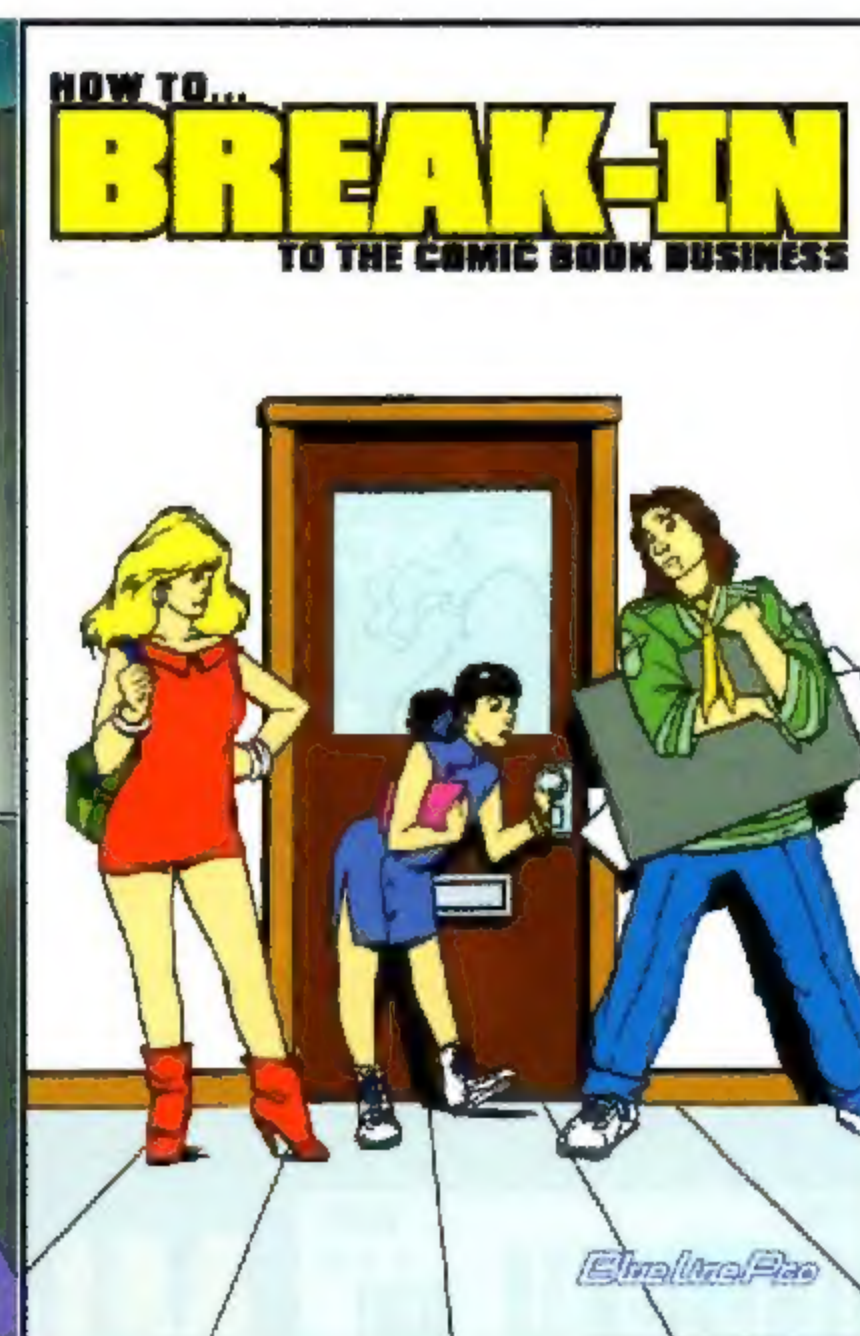
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BREAK-IN #3 - SEPTEMBER, 2003



# A note ...

## FROM THE PUBLISHER

As many of you readers and convention goers know I have had to take some time for my family over the past months. Katie, my wife, has been undergoing chemo treatments. Many friends, and *Sketch* readers have sent your prayers and support and we both appreciate it. She is doing well and plans (hopefully) to return to work the first of next year.

Now, what does this have to do with *Sketch*?

I never planned of missing this much Blue Line work time in one year. But it had to happen. I decided to be where I was most needed, and that was the best decision I've ever made. Katie and I have been married seventeen years and she has been very supportive and tolerable of my comic book career – you married people out there may know how rare this can be. With this illness she finally needed me and wanted me to be with her and that's what I've done.

Naturally, missing this much work has caused troubles with schedules, and I'm running behind on them. I've skipped every convention and I've placed poor *Race Danger* on the shelf one more time, but

I know that I can get our various Blue Line publications back on schedule. Flint (heartless bastard!) has been on my case about *Sketch* and the plans are to keep issues coming out on a more frequent schedule until we are caught up.

Next is tackling the day to day business. Even returning phone calls have been difficult, and I try to return them as soon as possible. But evidently not soon enough to save a very long friendship in the field.

A couple months ago a friend called and told me he just got a big break in the comic book industry. I was very happy for him because he has been around a long time and hasn't found the work that he wanted to do.

He called me back and asked if we would interview him in *Sketch*. I politely replied that I didn't believe an interview would work at the moment, but if he wanted to do an article about how he approached his work we would be glad to feature him in a "how to" piece. Then an interview showed up in my email. I again replied that a tutorial would work better for us. He replied that if we didn't want the interview that we could pull the "how to" material out and just run that. I replied that would be fine. Even though my workload is crazy right now I would pull the how to and pass it to him for his approval when we were ready to run it.

Time went by, and I got behind with *Sketch* as I handled the situation with Katie, my boys, and other pressures. I took a much needed weeks vacations. When I got back I had over a *thousand* emails. Though I found a post-it note that he had called while I was gone, with that volume of mail to check I had yet to discover that the friend had emailed me yet again about the article. As you might expect, some of those many emails concerned pressing business problems. In practical fashion I started putting out fires starting with the most critical (printer problems, production problems, solicitations that had to be done and sent to the distributors the next day). There was nothing critical with this magazine at the moment, so an article for an upcoming issue wasn't on my mental "to do" list yet.

On the third day of my return to work, the friend called and rudely told me that he wanted his article pulled and to erase all the art concerned with it...that I had ignored him?! I was surprised – he came to me and repeatedly pressed me to run something on him (which I would have been glad to do). But at that point I didn't take kindly to the attitude that I didn't respond to his wants as quickly as he felt I should. I did as he asked me: erased the interview and all art files he sent, and wished him the best.

I will go out of my way to help anyone, but when you call me asking a favor and it doesn't work out as soon as you want it to...I'm sorry but life throws us all many curves. Now this "friend" lost a bridge, an outlet in the business.

Is *Sketch* a big bridge in this industry? Maybe not. I only bring the story up as food for thought. Chances are good that if you're willing to burn a small bridge on your way up for no good reason, it won't cross your mind not to burn a larger one later in your career. We all know pressure and excitement can get to everyone now and then, and I'm certainly no stranger to that. But don't forget that the person on the other side of the bridge you're on – your editor, your inker, your printer, whoever you're dealing with – probably has plenty of other things on their mind while trying to work with you and get through their day. And even though we're all told to separate our business lives from our personal lives, we all know that's often easier said than done.

Though it's tough at times, always try to keep a calm and courteous head on your shoulders. Take into account that stuff happens, and it doesn't happen only to you. Don't burn those bridges...this business may not give you many opportunities to light a match.

And I'll be out to support my friend with a purchase of his book as soon as it hits the shelf.



take care,  
Bobby

## BLUE LINE PRO'S SKETCH

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Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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# THE EDITORIAL

Welcome, Sketchers -

Hmmm...Why was my mailman smiling so much? He just handed me a thick letter from the IRS (not pleasant), a Bud Plant catalogue, some junk mail, and another thick letter from the IRS (even less than not pleasant). And I wasn't smiling *before* receiving my IRS love letters. One of my creative totems - the great Warren Zevon - has just passed on.

No doubt all of you have your own favorite musicians (and artists in other fields) that energize you while you work. Zevon was one of my biggest, providing me with a great creative atmosphere I pleasantly found almost uniquely tailor made for my life and my art. Great college pal John Christie and I pilgrimaged faithfully to see him at Philadelphia's Tower Theater at any cost. Excellent scribe Mr. John Ostrander acquiesced to my rants and kindly let me draw Warren as a supporting character into an old issue of *Grimjack*. My enthusiastic but unrefined renderings hardly did the man justice but I was thrilled upon hearing that, while playing a gig in Chicago, he was quite complimentary upon receiving an original page from the comic. Chances are he was just being gracious - I'm no Mort Drucker or Jack Davis - but I like to think he was pleased at my fanboy-heartfelt respect and appreciation for his talent, and pleasantly amused. Warren was even one of the only other people I was familiar with to love one of my all-time favorite films, the much maligned but brilliant *Bring Me The Head of Alfredo Garcia* (a grandfather of most of today's "gritty crime and road pics," better than most of them sewn together, and starring the amazing Warren Oates). Through the years, endlessly alternating with Chet Baker and John Zorn, I was lucky to have Zevon's work as a personal soundtrack. I did a lot of drawing to a lot of Warren Zevon. Warren was 56. Way too young for that small stack of CDs, vinyl, and clippings to stop growing. And my Excitable Boy tour jersey no longer fits over my middle aged Peter-from-*Family Guy* physique.

Tired of my (un)excitable life? I bring it all up to try to drill punch home the fact that our lives - especially our creative lives in a highly competitive, cult-of-personality commercial field - can be brief and incomplete. It's an obvious point, but one often unconsidered. Most creators have a number of personal muses over their careers; romantic acquaintances, other artists, maybe a family member. If they disappeared, would it affect your creativity? How? What if your favorite comic creator stopped producing (hopefully due to bad sales, not bad cells, sez the Cryptkeeper), would you be left waiting for their opus? And what if that canceled creator was...you? Have you taken every shot you could? Have you tried every character or genre you wanted to work with? Experimented with every technique - photoshop, trusty old sable brush, or mixed media - you've been saying you were going to try some time? Had the chance to tell the story you always wanted to tell, put your own visual stamp on an established character, or bring your new styling or creation to the market?

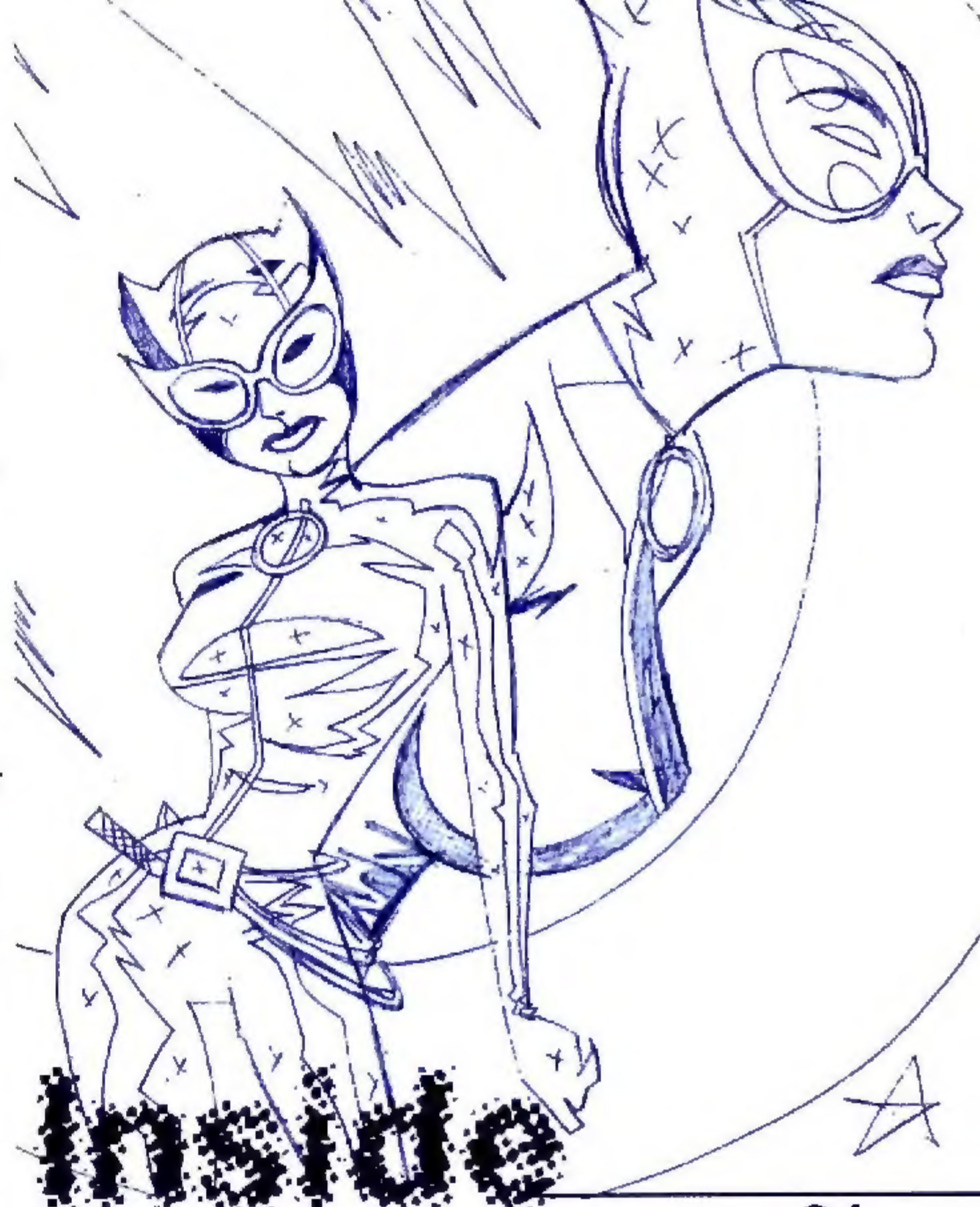
Ready to try breaking in, or maybe finally launch that creator-owned property no one would give you the nod for while you toiled, thankless and unnoticed for years down the editorial chain, doing *Almost Canceled Android* backups? Have that five year plan all gridded out? Don't put it off. Take your stab. Through simple mortality or small market, your creative output can be cut savagely short. Take every opportunity afforded you to learn from and work in this great field we love.

Hey...the seal has been ripped open and my *Bud Plant Incurable Catalogue* has been well thumbed through...now I know why my mailman was smiling.

And why not? Whether pro, newbie, or someone that just likes dabbling in the medium...to the fullest, enjoy your creativity and the people and things that contribute to it - and as a creator, try to pass all that experience and enjoyment along. That's what we try to do here at *Sketch*.

Warren said, "Enjoy every sandwich." Go grab that laptop or pencil right now, and get *Sketching*!

Flint



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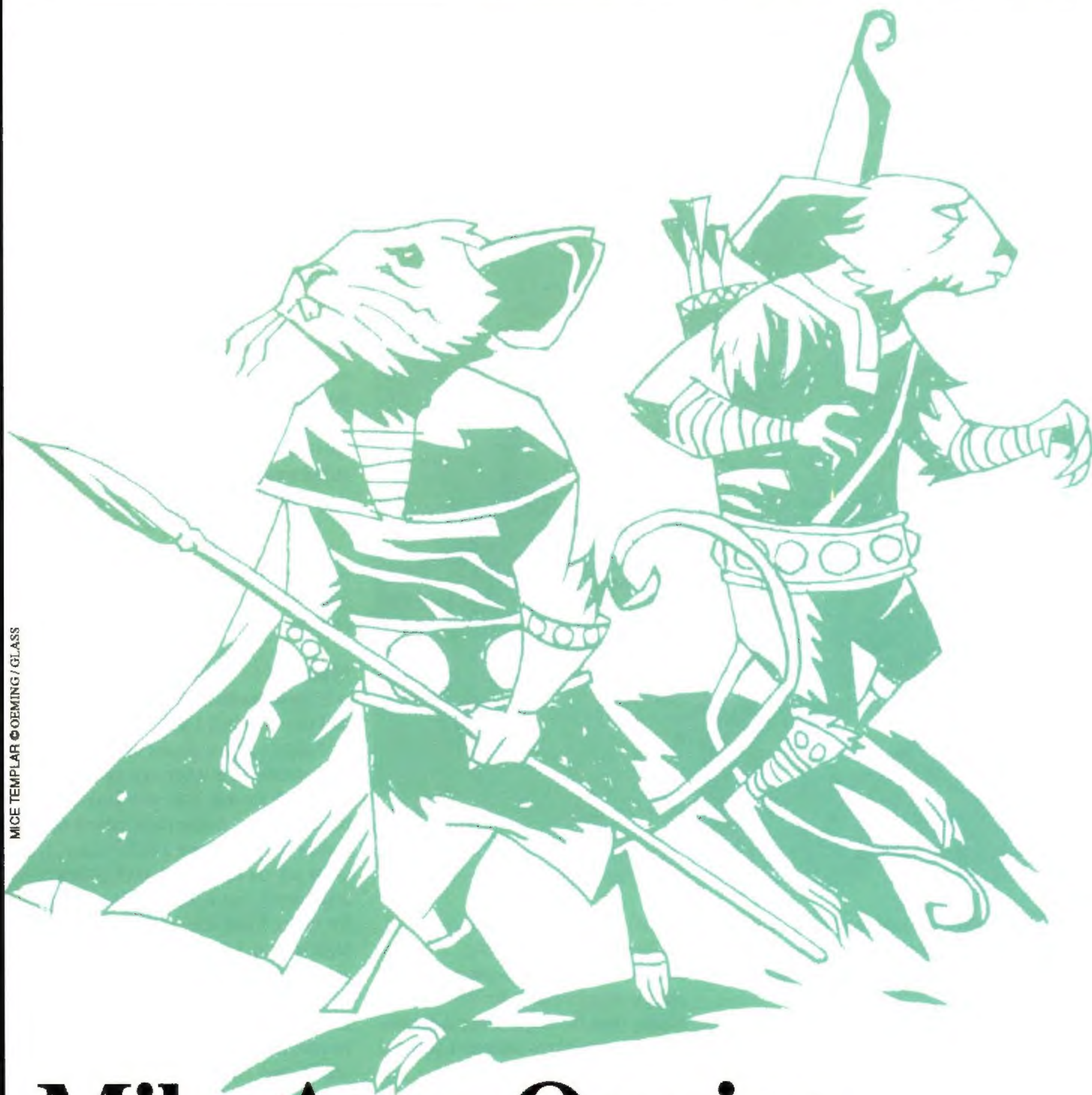
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# Mike Avon Oeming

## *Becoming a REAL Artist!*

an interview by Bill Love

It took Mike Avon Oeming years to understand what it means to be a *real* artist. After years of being published (the dream of many fans), he re-invented himself with a radically different style in the hit Image series **Powers** (along with writer/co-creator Brian Michael Bendis) and the Norse epic adventure **Hammer of the Gods**. These two projects would be enough for most artists, but Mr. Oeming has a lot more to offer. We recently spoke to Mike about what it takes to be an instant hit in the world of comics!





**Sketch:** *How many years of lonely struggle did it take for you to become an overnight success?*

**“I was burnt from trying to please editors or read their minds or forcing styles I thought would get me work.”**

**Mike:** Man, it took a long time. I left high school when I was 16 or 17. I was passing with C's and D's, but I had skipped so many days of school, they wanted me to repeat my junior year. I already hated school enough, the thought of

repeating drove me insane, especially since I was “passing”... barely, but I was. So I went to get my GED, but the requirements for that were higher than the requirements for the basic classes I was taking. I decided I would give myself the summer. If I couldn't break in as an inker by the time summer ended, I'd suck it up and repeat.

I washed some dishes and delivered pizza for the spring and summer. Anyway, summer time came and I got a gig from Innovation inking **Child's Play**, so I never went back to school. From there I worked for Innovation for about a year or so, inking various titles. I'm “in” right? Well, no, eventually they went under and I moved on. I did small press stuff, not really making any

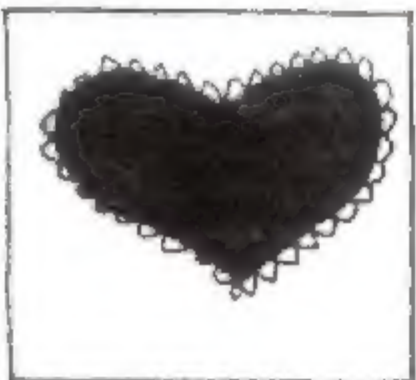
money. I struggled there for another two years until my first big break inking at Marvel. DC too, about the same time. Pat Garrahy (who later colored **Powers**) and Andrew Helfer gave me my first big breaks. For Pat I was inking **Daredevil** issues, and Andy got me a Paradox book and then **Judge Dredd**. So I did a huge DC book, **Judge Dredd**, but I frankly wasn't ready for it. I did **Foot Soldiers** for Dark Horse... but then after that things dried up. The only real paying work was inking **Ninjack** over Neil Vokes. But from **Foot Soldiers** up till **Powers** happened—that's like three long years of a dry spell. So, even after being “in” it was still a struggle. It was about eight years worth of “overnight” success.

**Sketch:** *How old were you when you got your first paying work in comics?*

**Mike:** 14 or 15. Innovation again. It was **Newstralia** #2. I was so young and stupid, when I sent my samples in, I didn't give a phone number, so they wrote me a letter saying they had work for me. This was long before email... I also didn't think to follow it up, because I didn't do a great job on it. I could have gotten more work, but it just didn't occur to me to try. I was still a sophomore in high school. I think that early success (like the **Judge Dredd** thing) was actually BAD for me though. It made me think I had what it takes to be pro, but I didn't yet. I was still an unpolished diamond. I should have stayed an inker until **Foot Soldiers**. That's the first pencil work I'm still proud of on some level.

I tell all the young guys I meet to have patience. Too many people hear stories of young guys making it big when, in fact, most people don't really break into comics until they are in their mid twenties, and don't really start making a living until they are in their thirties. In other words, go get a real job, hone your skills, and your day will come. You can drive





NEVERMORE © OEMING and GOLDEN



yourself insane looking for work before you're ready.

**Sketch:** *When you started out were you interested in writing and storytelling or did you just want to draw comics?*

**Mike:** I just wanted to draw comics. I wanted to do **The New Mutants** or

**Batman.** I got into creator owned as a way in. I've always written stories for myself, but only became serious about it over the past few years. Bendis has really helped me with writing and story telling. I owe him a lot.

**Sketch:** *Who were your early influences and mentors? How did they affect your art style?*

**Mike:** My earliest influence was absolutely almost solely Art Adams. I so wanted to be him. Then I got into Steve Rude, and that opened up a whole new world. I went through different stages, like a Rick Leonardi stage, later I got into Mignola (still can't shake him) and Jamie Hewlett, Kevin Nowlan, and Mike Golden. All those directions really confused me, but after a while, things started to take shape. I think you have to go through that artistic blender before you can find yourself.

As far as mentors- Adam Hughes, a close friend whom I've known since before he was getting rejected for **Justice Machine**. He taught me lots; storytelling, composition, and especially body language.

Neil Vokes showed me lots of different artists and taught me tons, especially work ethic. Mike Baron. I almost owe my career to Mike. When I was a kid living in my own self-made early teen hell, I would write Mike in care of Dark Horse. I was in love with **Nexus**. Steve [Rude] and Mike were my idols. Mike would write back. I'd ask tons of stupid questions and he'd not only write back, but encouraged me. He took time to stay in touch, almost every letter. It meant so much to me, especially growing up in my own little world.

**Sketch:** *As an artist looking to break into the field, should you take any work you can get? Can it be a problem to take on a book before you are ready artistically?*

**Mike:** Take it if it pays. If you're not ready, you will be fired. There is a risk; if an editor hires you, over estimating your ability, when you fall flat they will remember you for that work for years to come. I think my poor work on **Judge Dredd** really hurt my chances for further work at DC for many years. They couldn't shake the memory of those





**POWERS** from Image Comics.

pages. Not to mention I burned out and fell behind schedule. I think they've forgiven me though, better stop bringing that up or they will remember.

**Sketch:** *You left comics for about a year, and in that time essentially re-invented yourself as an artist. How did this come about and why did you decide to simplify your style?*

**Mike:** Well, not having work and having the wife pay the bills for years... my meager earnings helping from time to time, was pretty bad on my self worth and ego... but I endured, knowing what a good living I could make in comics. Then we had our child, Ethan. After that, I had to suck it up and be a man and

get a job. I had to bring something in. It was only part time, but it was a guaranteed paycheck. Also, things had *completely* dried up then. **Ship of Fools** had finished at Image, no one bought it, no one was hiring me. I was burnt from trying to please editors or read their minds or forcing styles I thought would get me work. I just needed to back off for a bit. It was hard. I hadn't had a real job since delivering pizza in '89-'90. It was hard to get work because I had no references, no prior work experience, no high school diploma or anything. I got a job as security guard for a car company. I think it was the fact I was a legal gun owner that got me the job!

Anyway, while I was there, I knew I still wanted to do comics. I had tried out the "animated" style,

trying to get on the **Adventures** books at DC, but it didn't work out. Still, I liked the style and people reacted to it well. Then I got into Toth big time. The combination of Bruce Timm and Alex Toth really changed me. In that security booth I started **Hammer of the Gods** and soon after, **Powers**.

Getting the job was great for me. I learned that I didn't need to be published to be a real artist. Art is for the self. I am an artist, published or not. I had a real job and I was actually happy. I found a new style I loved and was comfortable in. Not only did things come together, but I learned that if need be I can always return to security work, drawing for myself, and still be happy.

With the new success of **Powers**, I also took those lessons from the past and have used them to help sustain a new career. I know how to communicate with editors now; I can say, "no, I can't make the deadline." I know now how valuable my career is. Too many young guys don't learn that until they have wasted it, and most of them never get a second chance.

**Sketch:** *Many people think a simple looking or cartoon-like style must be easy to draw. How would you respond to that attitude? Is the quality of comics art dependent on the amount of rendering in the drawing?*

**Mike:** It is and it isn't. There is less to *render*, but the same to draw. Less details, but the quality has to be the same, or better, because I don't have lines to hide behind. It's very difficult to keep things simple. I look at guys like Toth and Paul Grist, Jamie Hernandez, and I marvel at how stripped down they've become.

Also, this is art; it's comics, it's totally subjective, so those who think there's nothing to it - well, that's fine with me, to each their own.



**Sketch:** *One of the strongest aspects of your work is your ability to tell a story through your artwork. How and when do you feel you learned the importance of storytelling in comics?*

**Mike:** Most of it developed during **Ship of Fools**. That's where I think I learned the most out of all my books. But it didn't come together until I started working with Bendis on **Powers**. His ideas, mixed with my experience, really came together and focused everything I had learned into a laser. It would have happened anyway, but it was really Brian that helped me turn the corner. I have to say my storytelling is the best part of my work, the only thing I won't be shy about. My drawing still has lots of room to grow, but I'm very proud of the storytelling... which also still has room to grow and change.

**Sketch:** *How important is pacing and dialogue to comics? What challenges does it present to you as an artist to work with a writer like Bendis, who is known for his heavy use of dialogue?*

**Mike:** Pacing is so way overlooked in comics. People come down on Brian because sometimes his pacing is too slow. But 90% of the writers out there wouldn't know pacing if you were to beat them in 4/4 timing, so I'd rather see Brian take his time than do what most writers do... fake it. I'm really frustrated with the level of writing out there. I'm not a great writer at all. I can tell a story and I can get by on my writing, but I just can't stand most of the writing out there. It's just bad. Again, I'm not saying I'm someone who should be criticizing other writers, but even a bad writer knows bad writing when he sees it.

There really isn't a challenge to me anymore when it comes to illustrating scripts with heavy dialogue. I'm very used to it and

love it. One thing I do, and recommend this to others - I use huge gutters when I know there is a lot of words. The words go there and don't cover the art.

**Sketch:** *You recently wrote the extremely powerful **Parliament of Justice** with Neil Vokes as artist. How does it feel to see another artist interpret your story? Why not just draw your own stories? What do you get out of a collaboration like this?*

**Mike:** Thanks. After my last statement, I can see all the writers going over **Parliament** and tearing it apart. I wanted Neil to draw it because we wanted to work together

again. Also, I knew that Neil could actually draw this particular story better than I could. I have lots of stories I want to do. I just don't have time to draw them all, so I hire others to do them sometimes. I have two more one shots in the works with other artists.

**Sketch:** *When writing your own stories, what comes first? Character, plot, structure... or does there need to be a meaning behind the story?*

**Mike:** For me, once I have a basic idea one of two things happens next: I either start working on the structure, a step outline, and then I find the "meaning" as I build the



SCOOBY-DOO © DC Comics

I WANT TO  
DRAW SCOOBY SAME  
AY - BUT I USE TOO MUCH BLACK FOR D.C.





From Marvel's DAREDEVIL #50 - pencil layouts and finished inks.



my DARE DEVIL PANEL  
FROM DD #50!

structure; or I have the "meaning" first, then structure. I can write much without knowing what I'm trying to say about it. For **Parliament** I had these images in my head, and the meaning came before plot - "If you judge others and place yourself in a moral high ground- you will reap what you sow." After that came structure. With a step outline, you can really play with the story without feeling like you're tossing out tons of work. There was a whole eight page sequence with another hero I tossed out. It was Neil's idea to take it out, and he reminds me of that any time he gets the chance.

**Sketch:** *Would you do work-for-hire at this point in your career? Are there Marvel or DC characters that you would love to get a chance to draw?*

**Mike:** Sure, I'll do more work for hire. Mostly, it's **Powers**, **Hammer**, and other creator owned stuff. I have

a two to three year plan. When I'm done with all the creator owned stuff I feel I *need* to do, then I want to hit Marvel and DC pretty hard. I hope to do some one-shots for Marvel and DC before then, between my other side gigs. Marvel has Daredevil, Spidey, Thor, Captain America, and some others I'd love to work on. DC has Batman and pretty much any of the Kirby stuff I'd love to do. Jim Krueger and I are talking about pitching something to DC with the Kirby stuff, that would be fun. You hear me editors? But **Powers** is on my front burner until it's done.

**Sketch:** *How much input do you have (or do you want) in possible film versions of your work?*

**Mike:** It depends. In the end, my motto is "these are my comics, this is their movie," and that keeps me sane. Luckily, my manager - David Engle - is also the producer on my projects. On **Powers** we don't have a

ton of input, but on **Hammer** I do. **Hammer** has a different direction, but Dave is keeping Mark Wheatley and I on board, and we are allowed feedback, which is much more than most people get. I'm also thinking on **Hammer**, I may get heavily involved in the visuals, along with Mark Wheatly as well.

Our next big pitch is **Bastard Samurai**. If that goes, I'll be very involved, especially in the martial arts aspect.

**Sketch:** *Powers contains many adult themes but uses a cartoony art style. Does this attract kids to the book? What are your views on ratings labels for comics and comics censorship?*

**Mike:** In general kids don't like the art in **Powers**, so they don't pick it up. I think in the three years **Powers** has been out, I'd say I've signed a total of twenty **Powers** comics to underage kids. Only one or two of



them I thought was too young to have the book, but I'm not their parents, so...well, we just don't get kids reading **Powers**.

As far as censorship, I think it's simple. We don't have it in books, so we don't need it in comics. The only ones doing the censorship should be the editors and publishers, as they are responsible for the books they finance. Bookstores have the right to cover logos or covers they find offensive and that sort of thing. As far as a ratings for comics - no. The day they rate novelists such as Steven King and books like the Bible then we can consider it, but not until then.

**Sketch:** *Have you ever considered doing a book that is more all-ages friendly?*

**Mike:** I have at least two. **Nevermore** is my next creator owned title. I'll start on that this fall or late summer. Chris Golden (**Hellboy** and **Buffy**) is writing it. There's a sneak preview in **Hammer of the Gods: Hammer Hits China #3**. (Actually, **Hammer** is almost all ages. I'd say it's PG if you needed to label it.)

**Nevermore** is a Saturday morning cartoon, basically. A traveling rock band that has "Poe Powers" - solves mysteries and fights evil as they rock on. Each one has an Edgar Allen Poe inspired power such as turning into a cat or a raven,

controlling ravens, and such. It was very inspired by the Beatles cartoon and Scooby-Doo and the music of Refused.

The other thing is called **Mice Templar**. You'll see a sneak of that in **More Fund Summer Special** from Skydog comics, raising money for the Comic Book Legal Defense Fund.

**Sketch:** *How did Powers come about? I understand you wanted to do a black and white crime noir book with a new style, and Bendis decided to throw in super-heroes and put it out in color? What was he thinking?*



DC Comic's **JUSTICE LEAGUE** pinup layout and finished artwork.





**Mike:** He was trying to kill me! I was all about doing a black and white noir book, this thing called **Powers**... I almost didn't want to do because there were some superheroes in it. He promised me it was noir still. Then I figured cool; between he and I we can sell like 4,000 copies and make a little living off it in black and white. When he told me he wanted color, I was like, "awww sh##!" Then we got the numbers in and I remember being very depressed. But as we know, those numbers quickly grew...

**Sketch:** *How important is your family to your work and your career? How do they influence your work?*

**Mike:** Well, obviously they are very important. Although I struggle with the amount of time I spend with each, the family will always win when it comes down to it. Without Melissa's support or Ethan being born, I couldn't do what I'm doing now. Ethan made me change up my whole style so that I could get a real job and do my part. Without his being born, I'd still be drowning in linework trying to be Mike Golden!

**Sketch:** *What projects do you have in the works? What types of challenges do you want to set for yourself in the future?*

**Mike:** I have a two or three year plan on creator owned stuff, with one or two Marvel one shots tossed in. Also **Powers**, and a two page

comic I do for **Inside Kung Fu** with writer Ric Meyers is ongoing monthly.

I have a novel written by Bryan Glass (**Ship of Fools**) based on an idea I had about Don Quixote. I'll be doing illos for that between now and the winter. It will be a paperback with tons of illos. I'll be working on that in bits and pieces until it's done while I'm doing these other things.

Next is **Nevermore**, then a three issue noir book I wrote with Ivan Brandon (**T3**) called the **Cross Bronx**, a ghost story with cops. I may do a Marvel or DC thing between those or just after **Cross Bronx**.

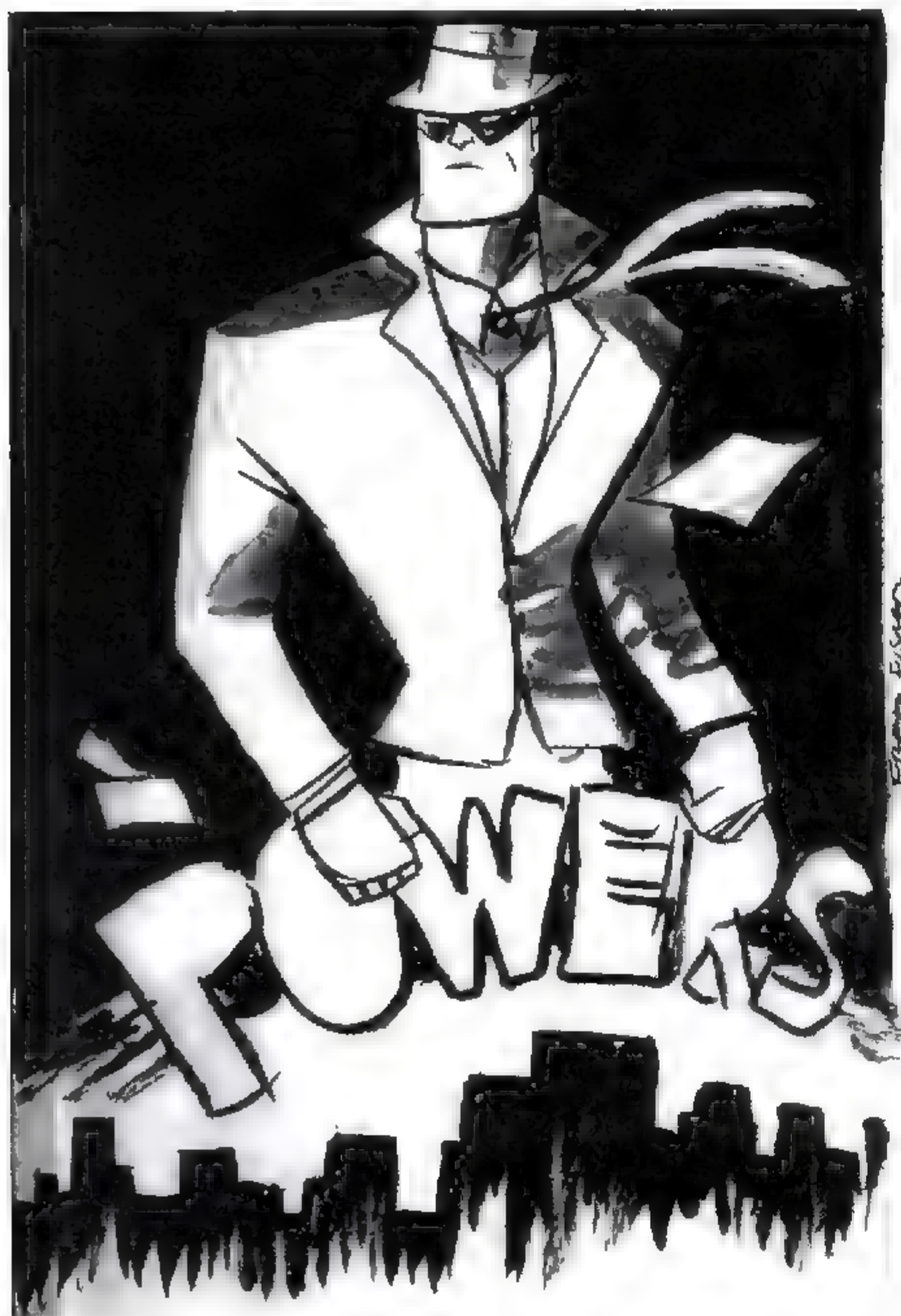
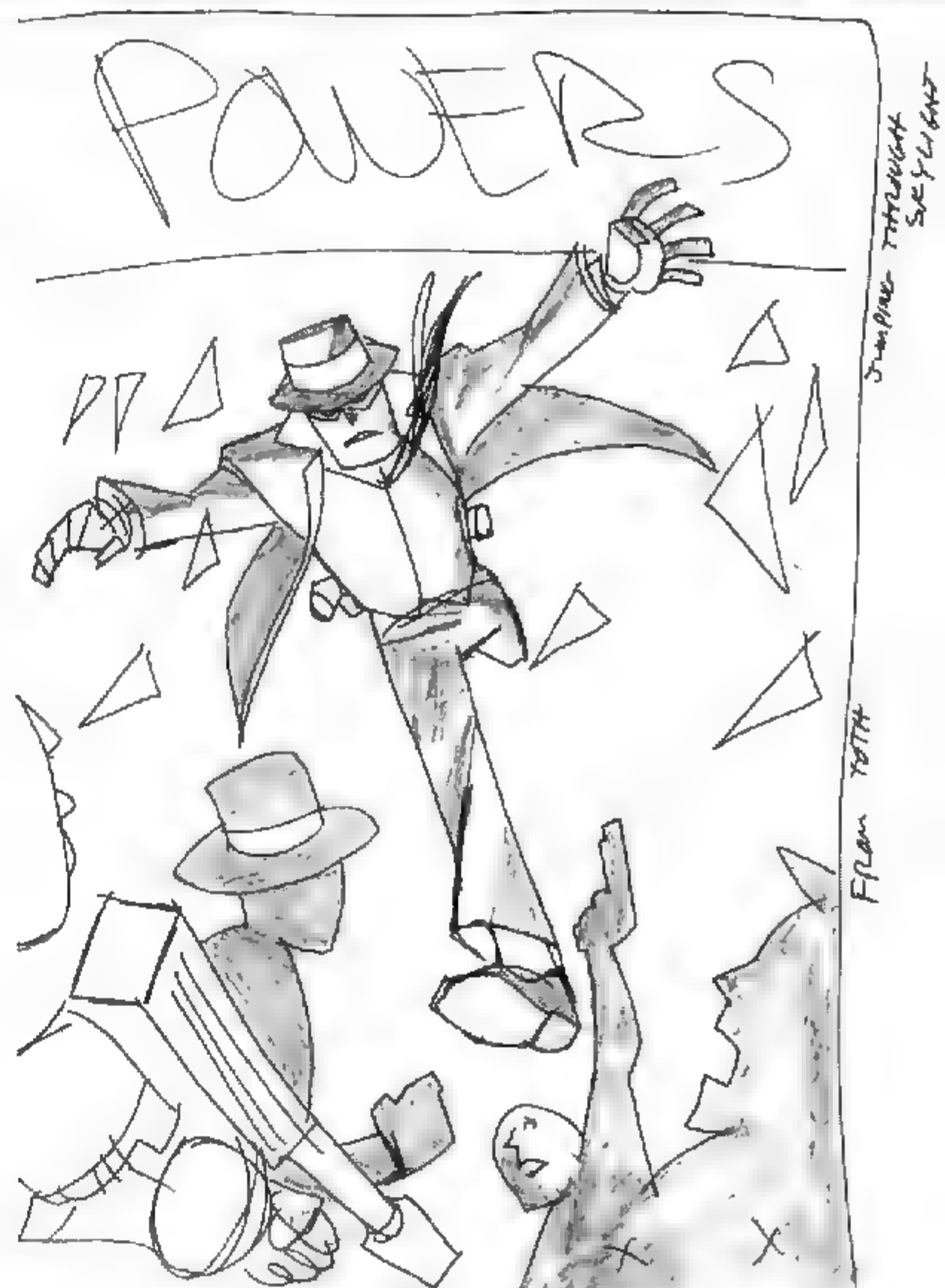
Then I'll be doing a *huge* martial arts epic I'm very psyched about, but I don't want to get into it too much. I'll be co-plotting with



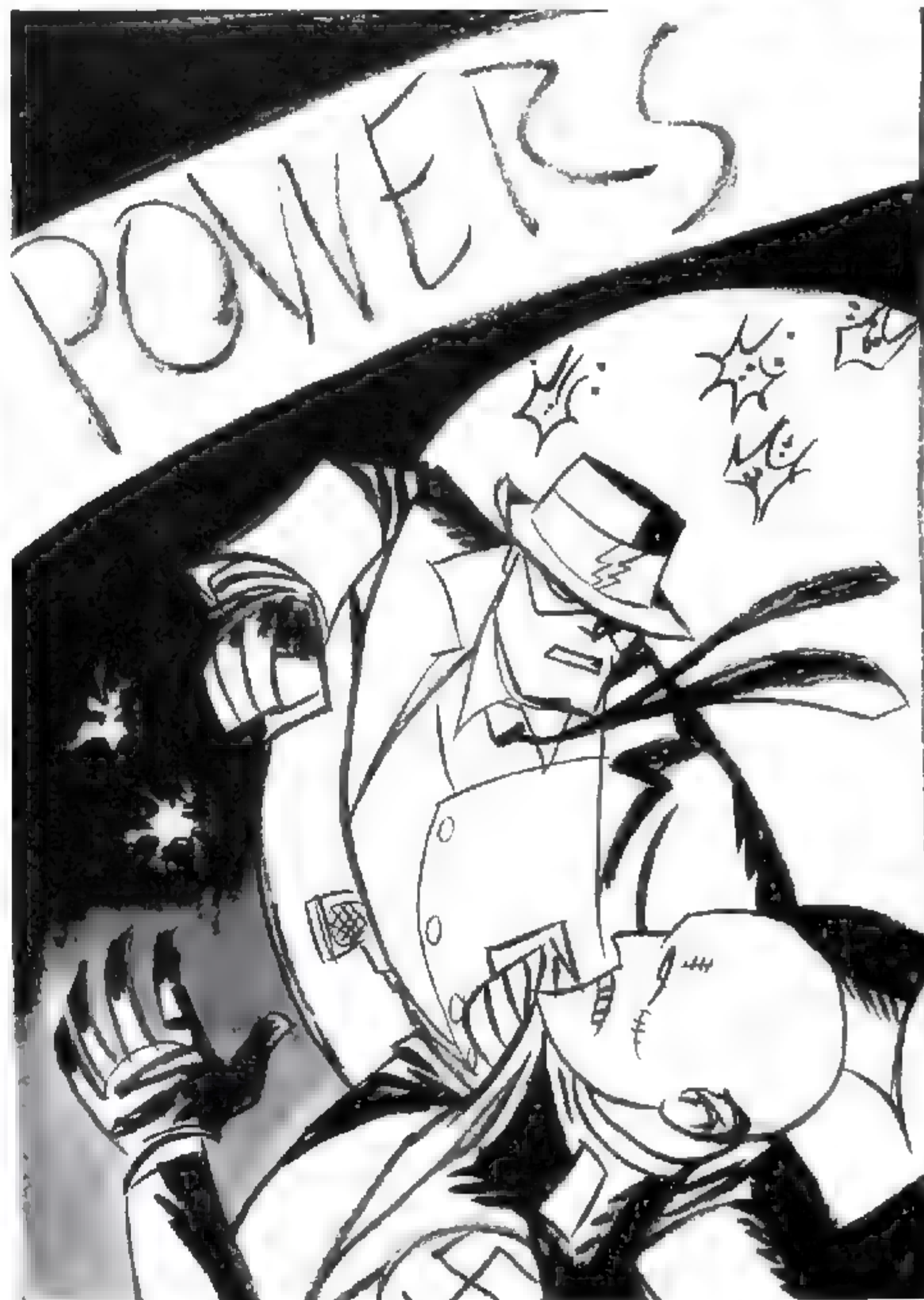
writer Miles Gunter (**Bastard Samurai** and **BPRD**). Then I'll probably do another Marvel or DC one shot. That's my "two year plan." Then I will get ready for **Mice Templar** as a big mini. There may be a **Mice Templar** one-shot before I get to it, just to get it out there.

During all that time I have a few things I've already written for other artists to draw. After that I'll do lots more Marvel and DC stuff, maybe even a series.... hopefully! Once I get these basic stories out of my head I'd like to do more mainstream work. I feel like I have a window now where people want to see my ideas. I have a savvy manager who is keen to shop my work around, so I want to make sure I take advantage of that while I can. Then I'm all about Marvel and DC, especially once we finish **Powers**... but I see **Powers** going another three years at least.

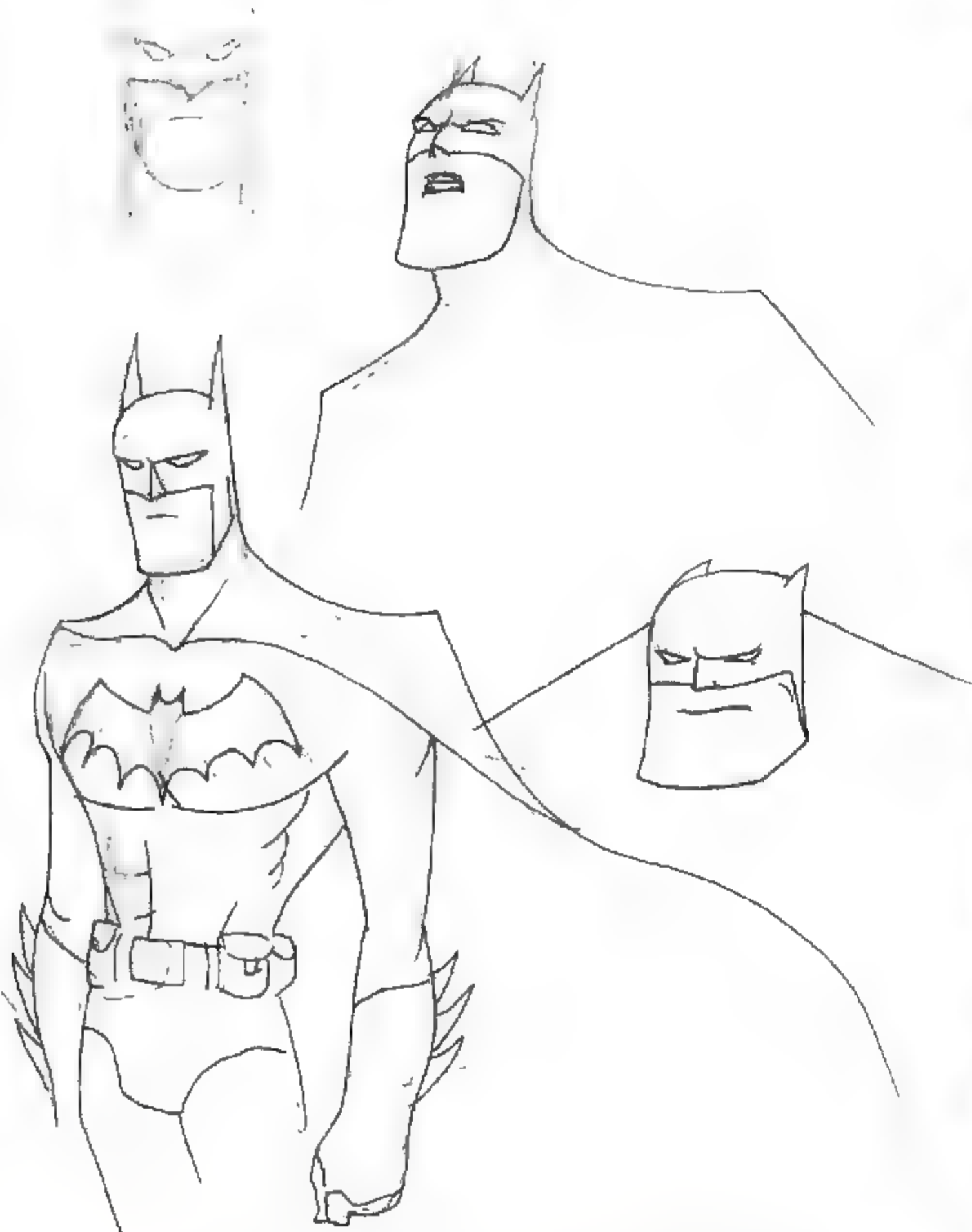
While not many fans will be happy to see the eventual conclusion of **Powers**, it certainly will not signal the end of Mike Avon Oeming in the comics business. Whether as artist, writer, or both, Mike will continue to re-invent himself as a creator and push his talents into new directions. Make sure you're along for the ride!



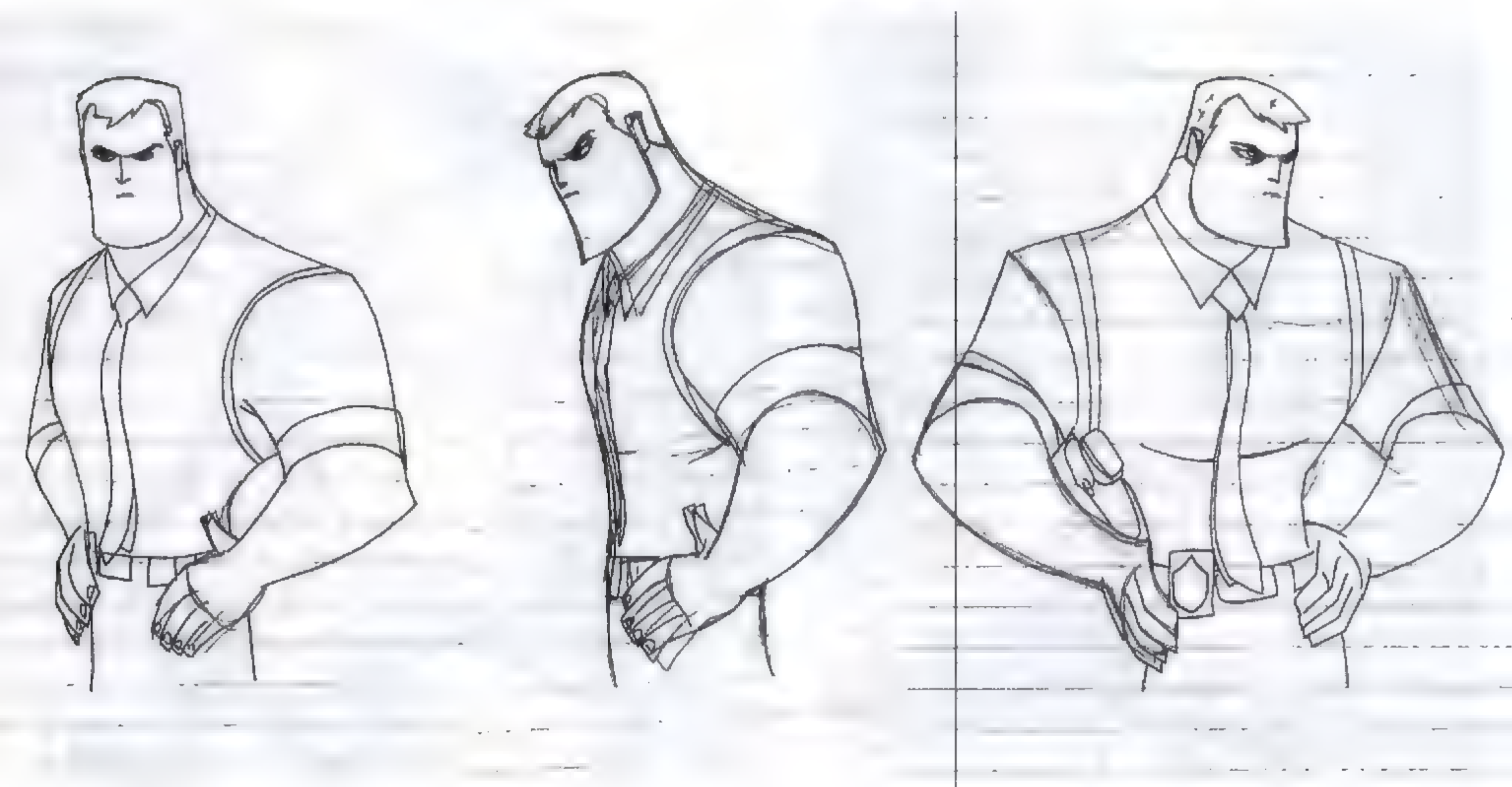
**POWERS #35 cover roughs.**







BATMAN character studies by Mike Avon Oeming



POWERS bust design.





*HAMMER OF THE GODS* roughs, layouts and character designs.





HELLBOY © MIKE MIGNOLA

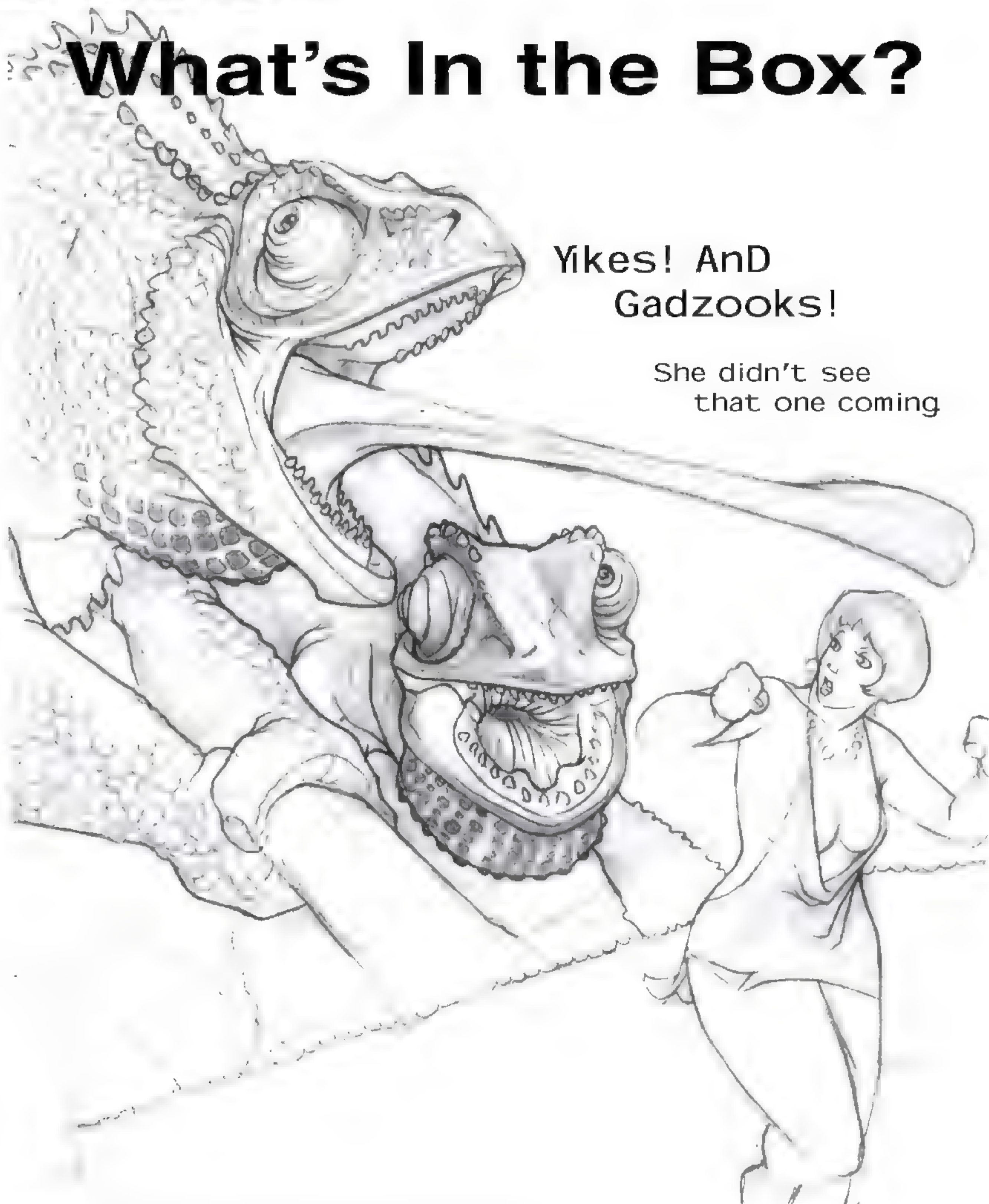
Mike's studies of Dark Horse comic's HELLBOY.



# What's In the Box?

Yikes! AnD  
Gadzooks!

She didn't see  
that one coming



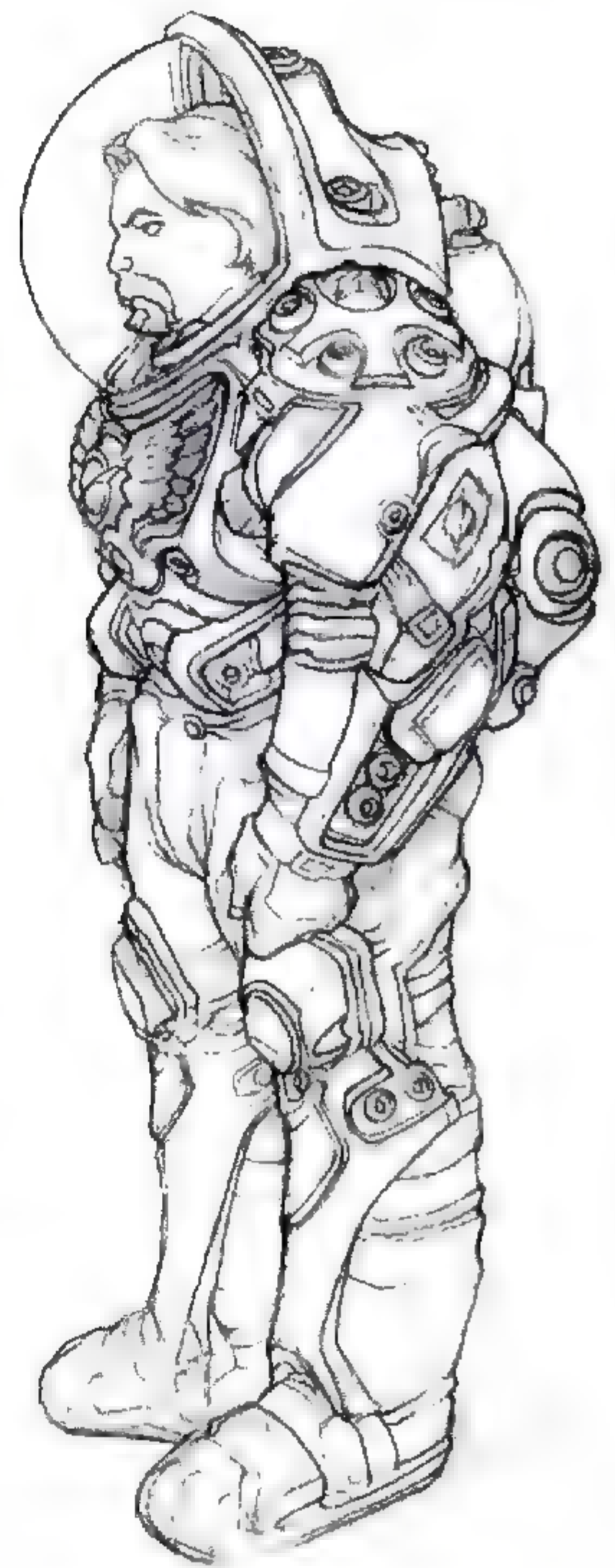
Do you ever wonder where a chameleon keeps its tongue?





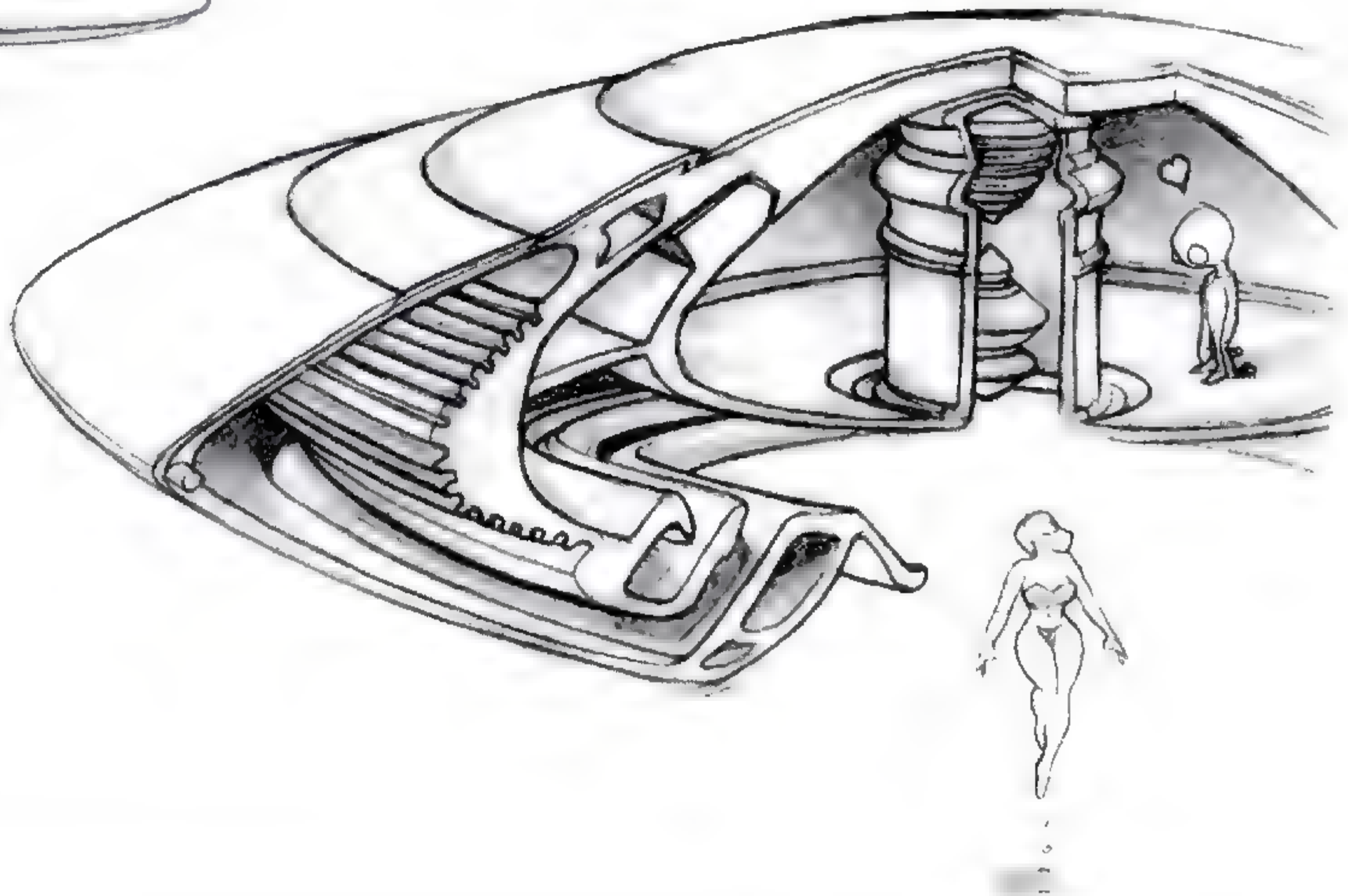
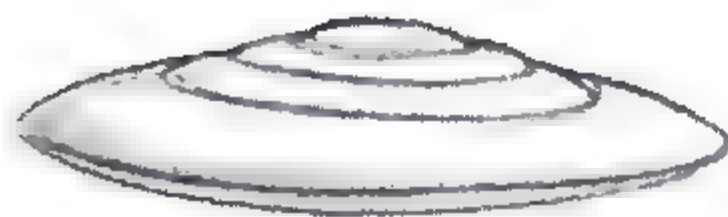
Okay, so Pandora found something inside the box that was **bigger** than the box.  
But generally you won't find Cthulhu in the breadbox.





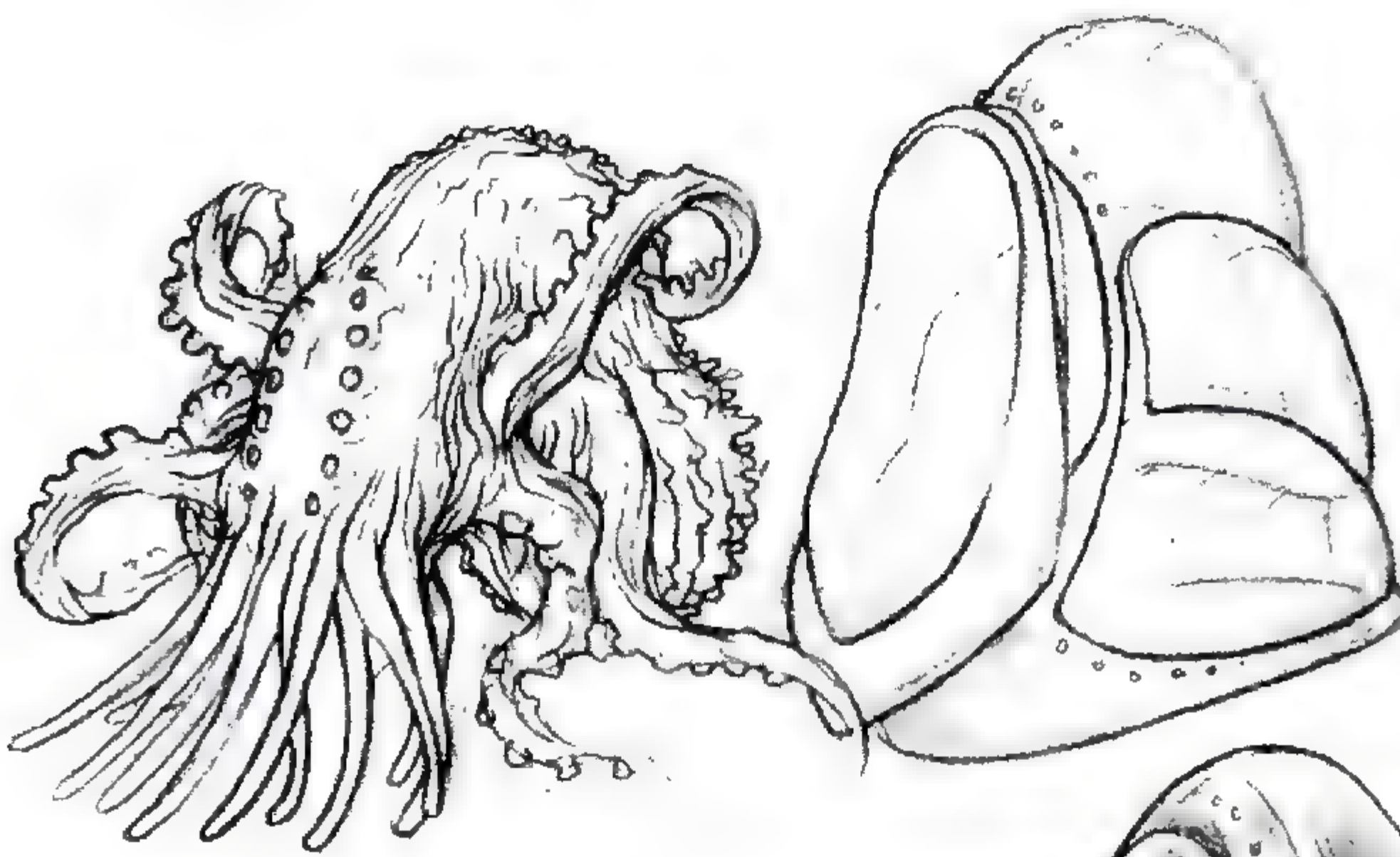
A guy in a space suit seems simple, but to make a believable design you have to remember that the guy has to fit inside it, and you have to design according to the needs of the character and story.

By looking at the example and taking into account all of the layers, heating, cooling, and life support systems any spacesuit would need to sustain the wearer, we should conclude that the fellow in the suit is probably a normal sized guy. A big hulking comic book super hero would require a much larger space suit. Unless he or she has some sort of super power that allows them to roam the cold vacuum of space in their civvies. This guy don't.

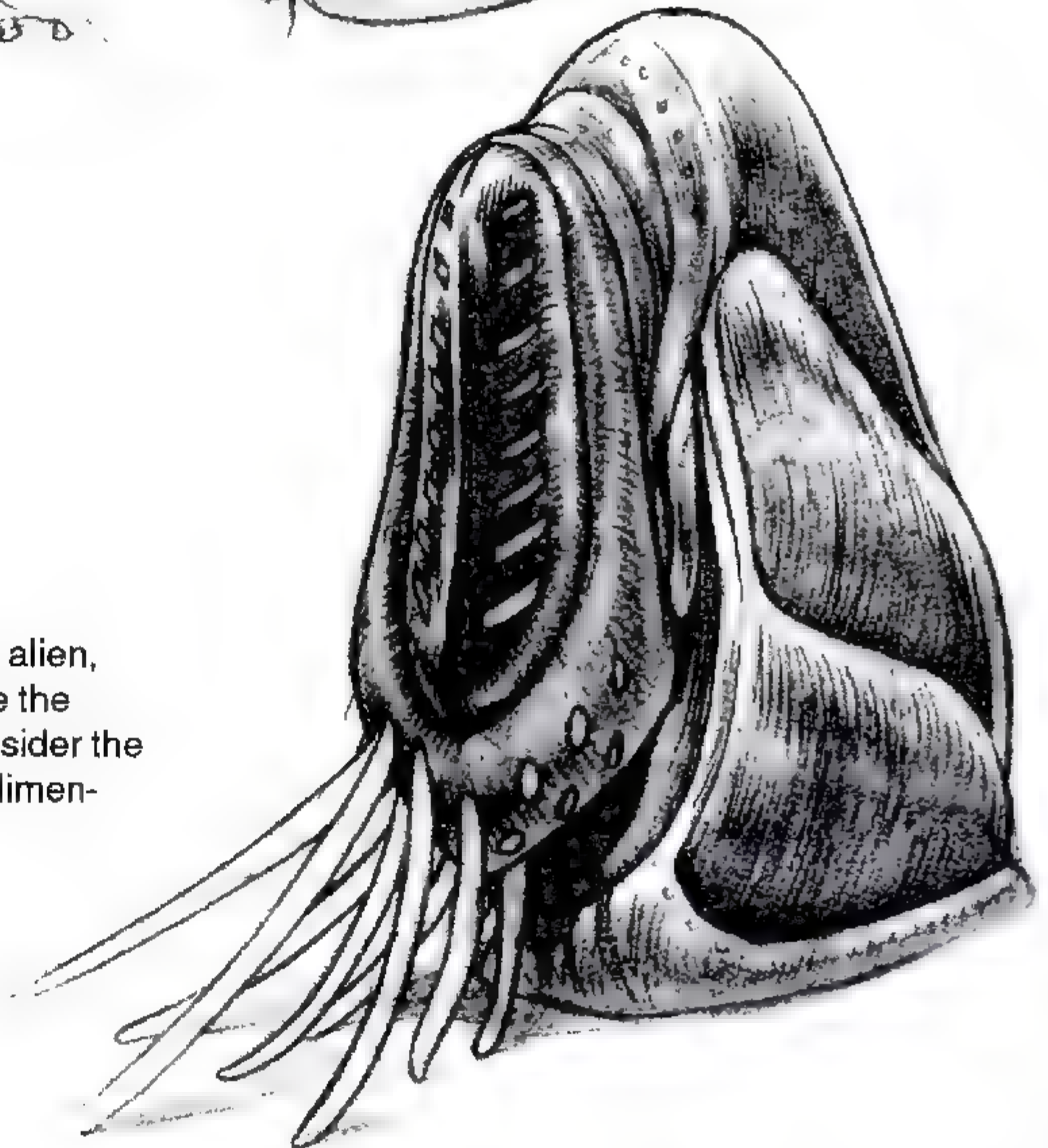


When you draw vehicles, spaceships, houses, or whatever for characters to play around in, those things have to have the internal capacity to actually hold those characters... plus hold drive systems, bath rooms, furniture, and all those things your characters will need to further the momentum of the story.

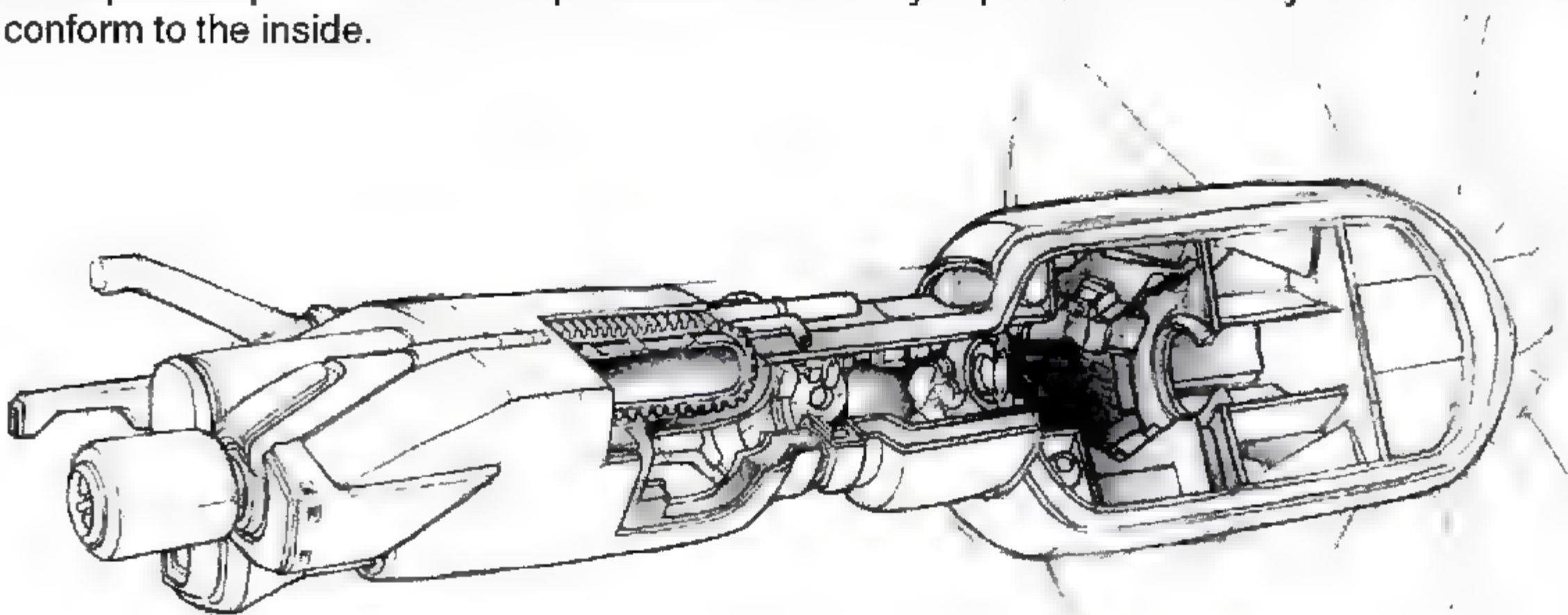




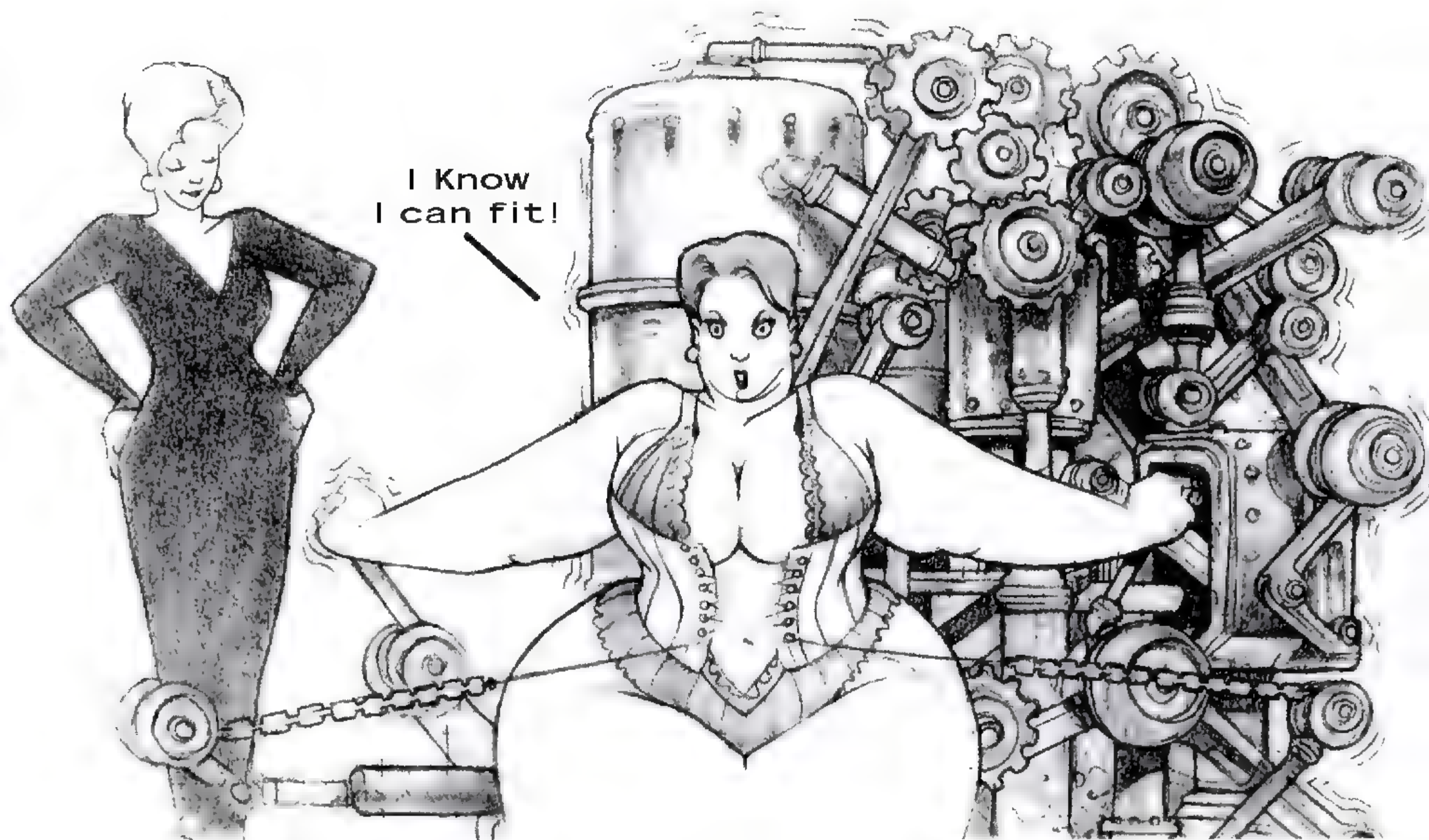
You don't have to actually draw the alien, human, and/or etc. that will be inside the vehicle or armor, but you should consider the space required to adhere to a three dimensional logic.



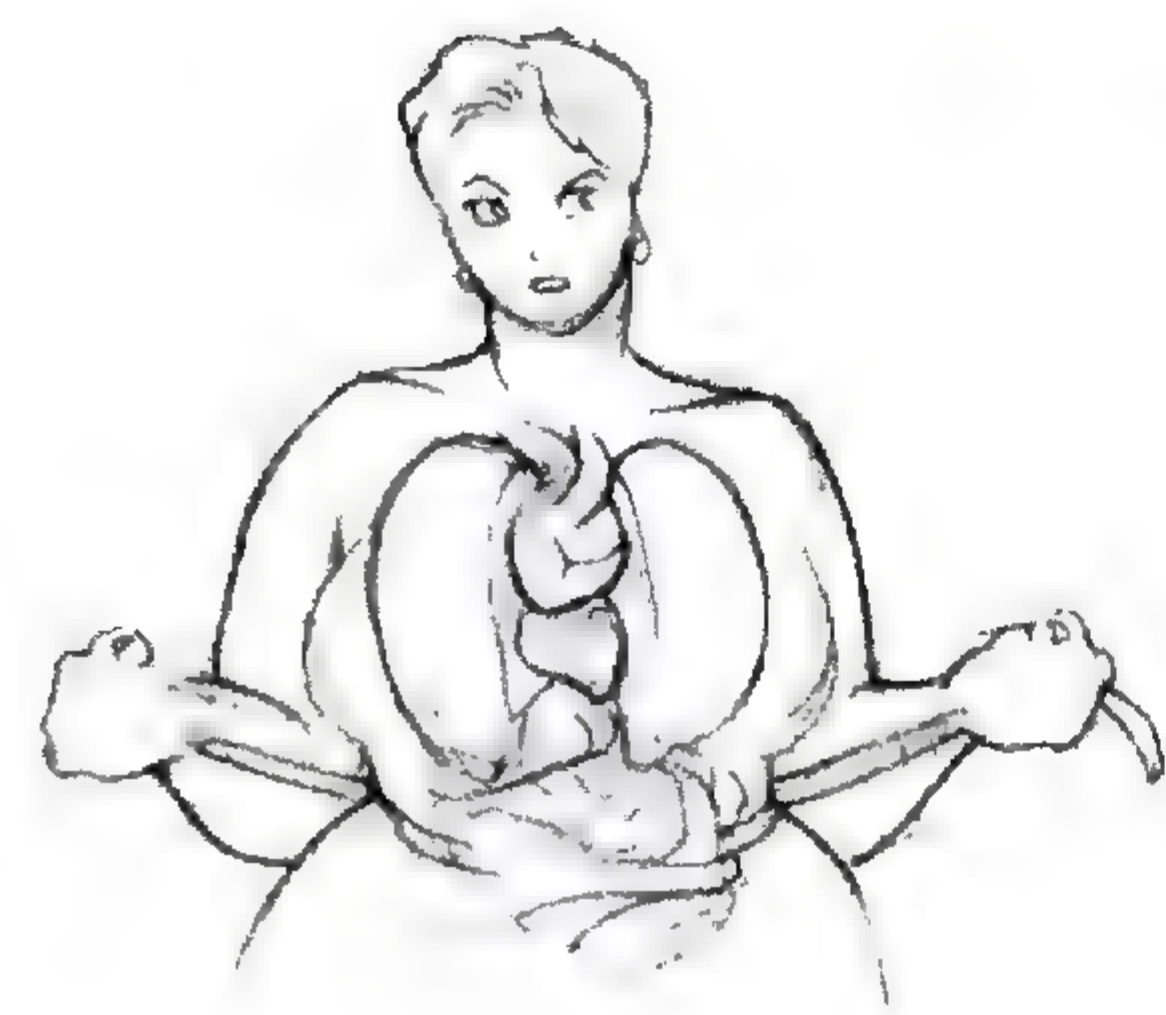
And quite often in comics or stories the internal structure of the building, craft, or whatever will be central to the story, and you will have to draw the outside of something based on what needs to go on inside. In the above space ship the various compartments will be very important to the story line. So the outside must conform to the inside.





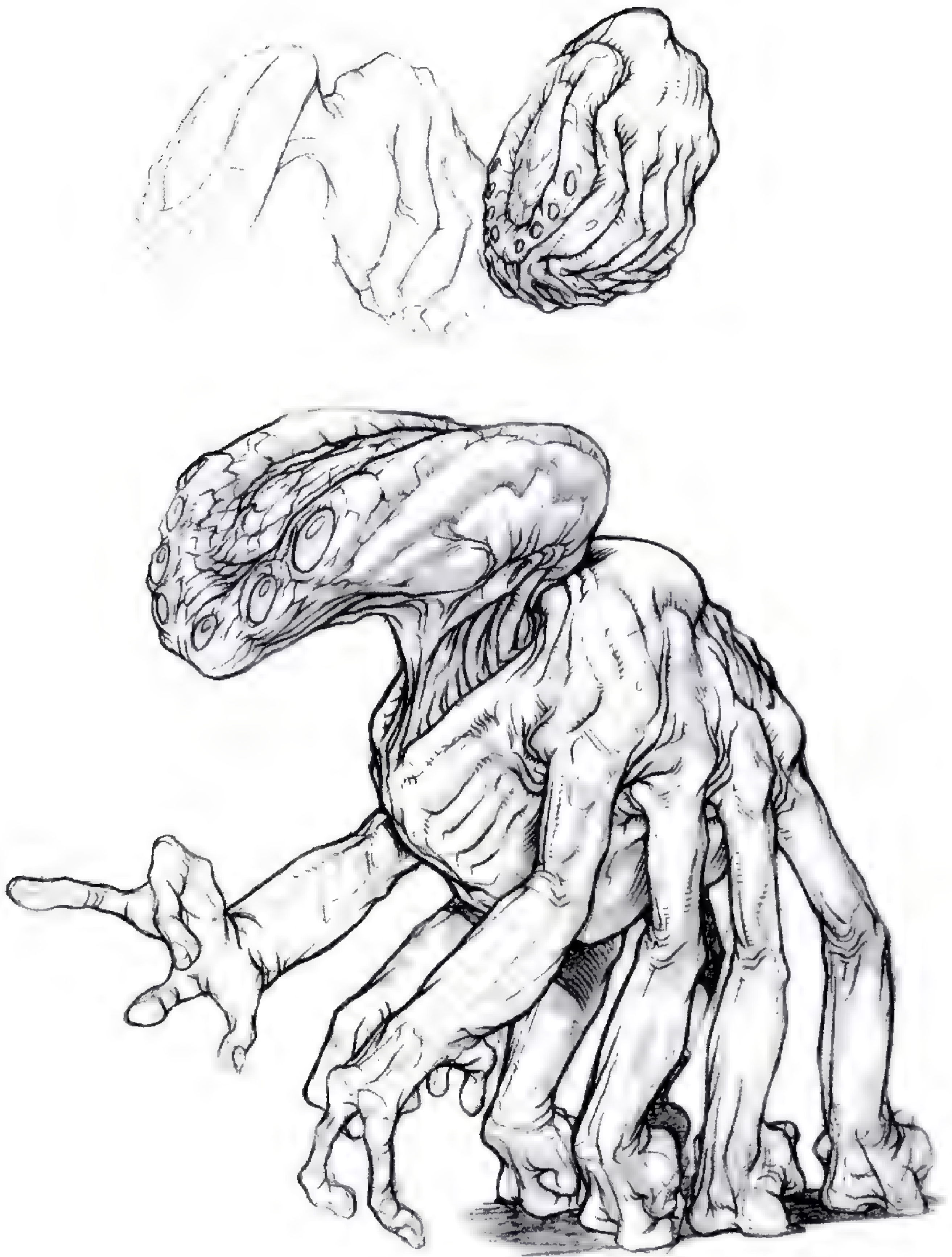


Now the lady above doesn't have a prayer of fitting into a size three without internal bleeding... her internal organs say no. Our outside must conform to our insides.



thump





The insides affect the outside look. I wanted to draw an alien that has evolved in zero gravity to the point it had eight arms that wrapped around its body at rest. The alien arms would wrap around the body, giving a fair impression of what the alien's body would look like. Remember that when you draw things in comic books or illustration, you have to think of them from inside out.





## Chuck Dixon Once, Twice, Three Times a Bad Guy

### My Dual Theory on Villains

I've skimmed over some advice on creating villains in my recent spate of articles on characterization. But I'm gonna go into a little more depth here, because depth is what makes a great villain. And without a great villain your heroes are going to be about as interesting as watching bowling on TV.

The same rules that apply in creating every new fictional character go double for bad guys. While most of us identify with the hero because our hearts are pure (mostly), it takes more to get us to identify with the antagonist in a story. It probably goes back to ugly schoolyard incidents for most of us, huh?

As usual, I have a theory on all this. I call it The Grand and Petty Theory of Villainy. You may think there's all kinds of villains from the scary (Freddy Krueger) to silly (Batroc zee Lepair!), but there's really only two.

The Grand Villain is writ large. He walks the walk AND talks the talk. He's no pushover, and he usually really *believes* in what he's doing. He's often got big plans for the world and an army of henchmen to carry it out. He might have flaws, but they serve to make him more interesting. Doctor Doom is the best example of this. He has the castle, the riches, the army, and the cool costume. He wants to make the world a better place for the Latverian people even if he has to conquer the whole darned planet to make that happen. His flaws are many. Beyond imprisoning himself in armor from head to toe he also has a severe mommy complex and can't get over his rivalry with Reed Richards. So, this gives him a touch of the Petty Villain as well.

The purely Petty Baddie is a cowardly bully who's turned to the nasty side *only* because of his flaws as a person. This kind of bad guy is the one we despise the most since most of us have met this type (see ugly schoolyard incident above). They're people driven by fear or greed or stupidity to do what they're doing.

For the finest example of this kind of rotter I have to turn to movies. Small-minded punks are kind of thin on the ground in comics, where most villains are cut from the grand or shallow variety. A two-bit thug with only negative character values doesn't serve much of a comparison to define a hero.

Biff Tannen is possibly the best Petty Villain in all of pop culture. The guy's an icon. "McFly? Are you listening McFly?" He enlivens all three *Back To The Future* movies with a character both annoying and menacing. He's every bully who ever lived. His motivations are simple: he's lecherous, greedy, cowardly and stupid. He hasn't a single redeeming value. He's a grunting Neanderthal. He's added to our lexicon; "Why don't you make like a tree and get outta here?" And even though he's shallow and boorish he carries the dark side and dirty work of three films on his back.



Why? Shouldn't a shallow character like this get tiresome after one movie? Not Biff Tannen. For the simple fact that there's no bottom to his shallowness. He has the deepest shallowness of any character ever put on film. There's no *end* to it! He's beaten down through a time paradox and hindsight in the first movie and then turns the tables on our heroes using the same thing in the second movie. He even serves as his own mentor! And he uses the unlimited power given to him by the grandest of second chances to open a casino and abuse Marty's mom! The guy has the power to alter destiny and doesn't move any further from his motivations in the backseat of George McFly's car! In the third film he appears as his own *ancestor*!

He works as a villain mostly because we know and loath him for all the weaknesses we've seen in the villains in our own lives; those petty tyrants with just enough power over us to make us miserable. The folks behind the counter when you go to get a driver's license. The guy at the drive-up window. The school teacher who hates his job and blames you for it.

As further illustration (and an excuse to promote, promote, promote!) I'm gonna use two examples from my monthly comic *Brath*.

*Brath* is a historical adventure set in a time very much like the ancient Roman Empire in the First Century AD, when the Roman legions invaded and conquered Britain. Brath Mac Garen is a barbarian warlord who unites the tribes of his people to oppose the invaders. He's thwarted in this by villains grand and petty.

On the Grand Villain side he has the Emperor Priscus Gaius Metallus Rex. Only Nazis trump the Romans as classic, bigtime baddies. The historical Romans were pushy, cruel, and ruthless. A real unlovable bunch from our comfortable perspective in the 21<sup>st</sup> Century. But as John Cleese said in *Life Of Brian*, "What have the Romans ever done for us beyond the roads, a codified law, clean water..."

Priscus just wants everyone to love and respect him, and has the world's largest army to make this happen. He's an unattractive little squirt with bad hair and undiagnosed manic/depressive issues. But he sees the Big Picture and understands the power of the mob. But somebody's always stealing his limelight and he can't help but get prickly about it. He's kind of like Tom Daschle in a toga.

On the Petty Villain side Brath has the Mac Dools. The Mac Dools are led by Vinn, their tribal chieftain. They're mean and cowardly and stupid. Kind of like a whole extended family of Biff Tannens. The Mac Dools betrayed Brath by going over to the bad guys simply because they were jealous of Brath running the show. *Brath* readers really despise them, mostly because they're no darn good. And every time they get a chance to redeem themselves they take the low road, the easy path, the coward's way out. They're determined to die a thousand deaths and always make the bonehead play. We've met Mac Dools our entire life and, if we were lucky, avoided them except at holiday dinners or sporting events. They're the guys in the cheap section at the ballpark dousing women with beer and shouting obscenities so all the kids can hear.

Other examples of petty villains? Draco Malfoy from the *Harry Potter* series. Judge Smails from *Caddyshack*. Almost every character ever played by Peter Lorre.

The trick with the Petty Villain is to continue to make them engaging, and avoid making them so annoying that readers tire of them. Like those aggravating slasher flick goons who should die already.

So, that's my theory and I'm sticking to it. It all goes back to the idea that what a character *wants* is at the heart of the matter. Whether he wants to rule the world or feel up your mom in a '56 Nash, his desires are the key.



BRATH from CrossGen Comics written by Chuck Dixon with pencils by Andrea Di Vito.



# Blue Line Pro

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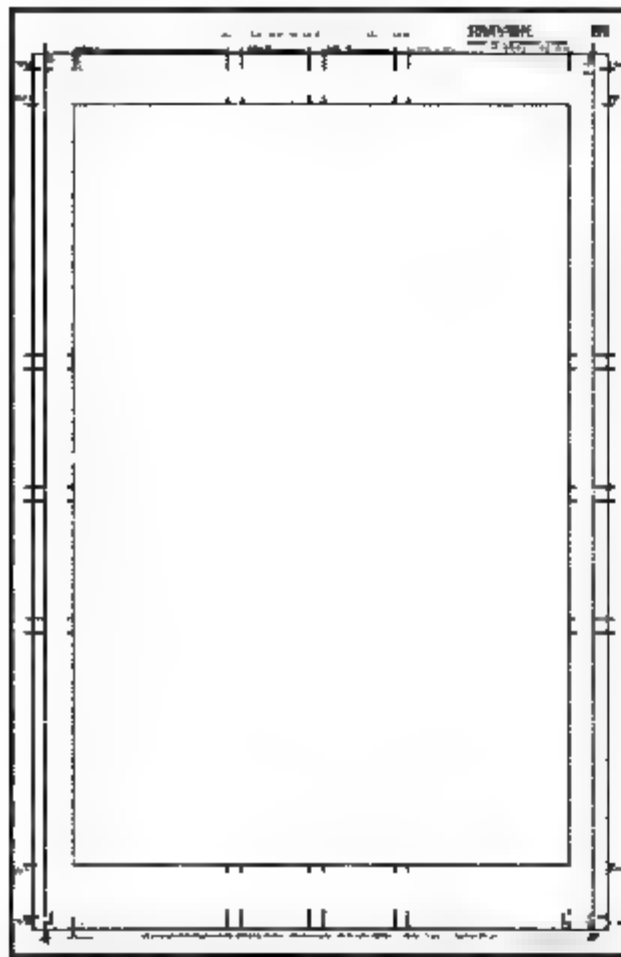
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SKETCH MAGAZINE





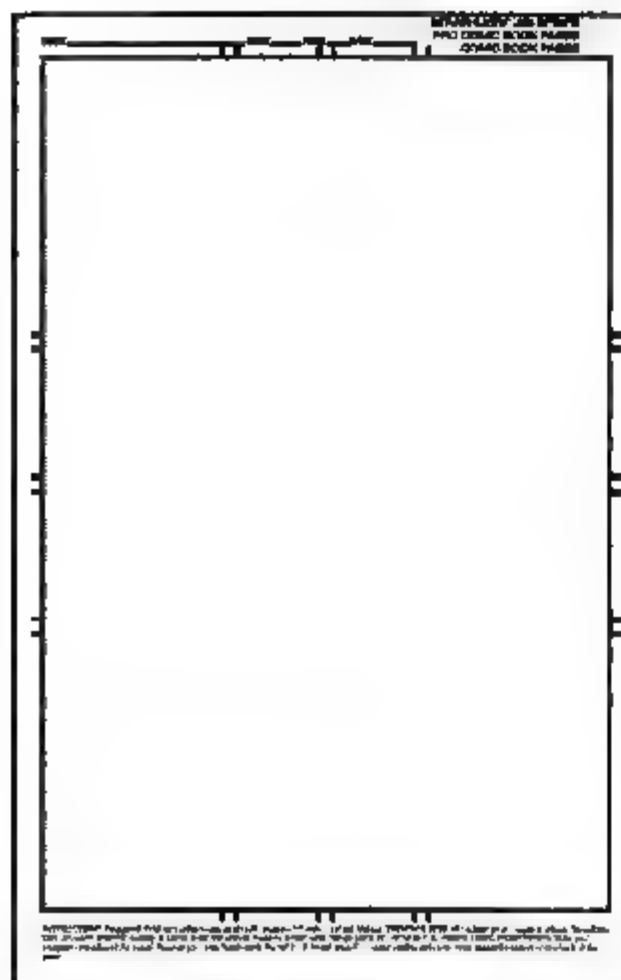
## COMIC BOOK ART BOARDS and CUSTOM PAPERS



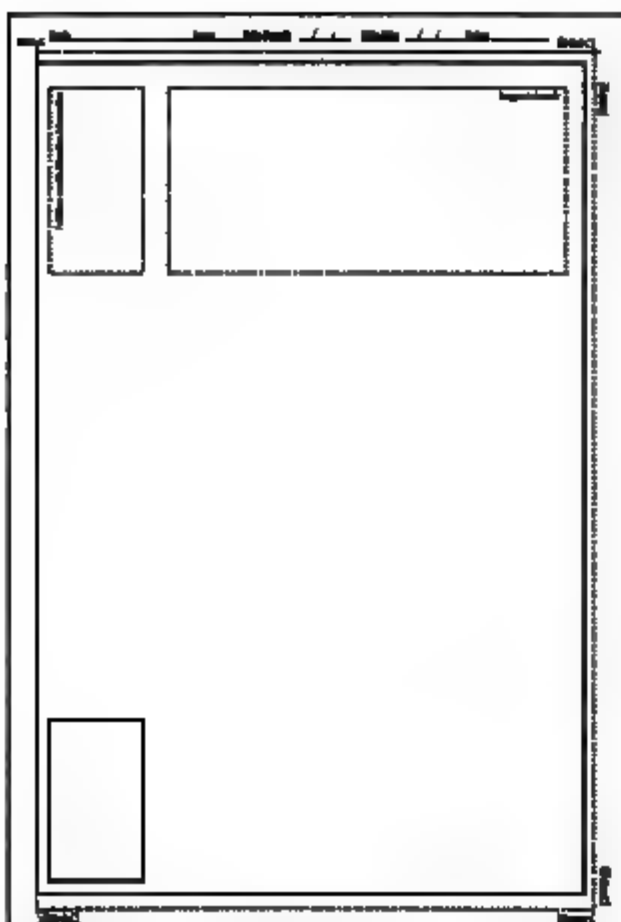
Full Trim Format Art Boards

## P.L.Y:

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply.



Traditional Format Art Boards



Cover Sheets

## PREMIERE300(STRATHMORE)

## 300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb, 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

-ITEM# BL1041 **SRP \$17.00**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100 lb, 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

-ITEM# BL1042 **SRP \$17.00**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

## PREMIERE400(STRATHMORE)

## 400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. Strathmore. Like the rest of the Blue Line products the 400 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged.

-ITEM# BL1043 SMOOTH 2-PLY **SRP \$19.00**

-ITEM# BL1045 SMOOTH 3-PLY **SRP \$28.00**

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged.

-ITEM# BL1044 REGULAR 2-PLY **SRP \$19.00**

-ITEM# BL1046 REGULAR 3-PLY

**SRP \$28.00**

## PREMIERE500(STRATHMORE)

## 500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber, Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged.

-ITEM# BL1047 SMOOTH 2-PLY **SRP \$41.00**

-ITEM# BL1049 SMOOTH 3-PLY **SRP \$57.75**

• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged.

-ITEM# BL1048 REGULAR 2-PLY **SRP \$41.00**

-ITEM# BL1050 REGULAR 3-PLY **SRP \$57.75**

## PRO COMIC BOOK ART BOARDS

## (Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border for mat in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

-ITEM# BL1038 **SRP \$15.85**

24 pages per pack

11" x 17" 3-ply white art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged.

## PRO COMIC BOOK ART BOARDS

## (Traditional Format)

Pro Comic Book Boards white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

-ITEM# BL1001 **SRP \$15.95**

24 pages per pack

11" x 17" 3-ply white art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.

## COMIC BOOK BOARDS

## (Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

-ITEM# BL1003 **SRP \$12.95**

24 pages of Brite Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image/ bagged

## COMIC BOOK COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

-ITEM# BL1007 **SRP \$9.95**

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged.

## OVER-SIZED

## COMICBOOK ART BOARDS

## (Traditional Format Borders)

## Premiere 300 regular (Strathmore)

Over Sized Comic Book Art Boards 12 per pack textured surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series regular is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series. The regular textured surface offers the artist a chance for textured etchings and is ideal for pencils and charcoal as well as watercolor.

-ITEM#BL1057 **SRP \$25.95**

12 pages per pack.

14" x 22" with a 12" x 19" non-photo blue border

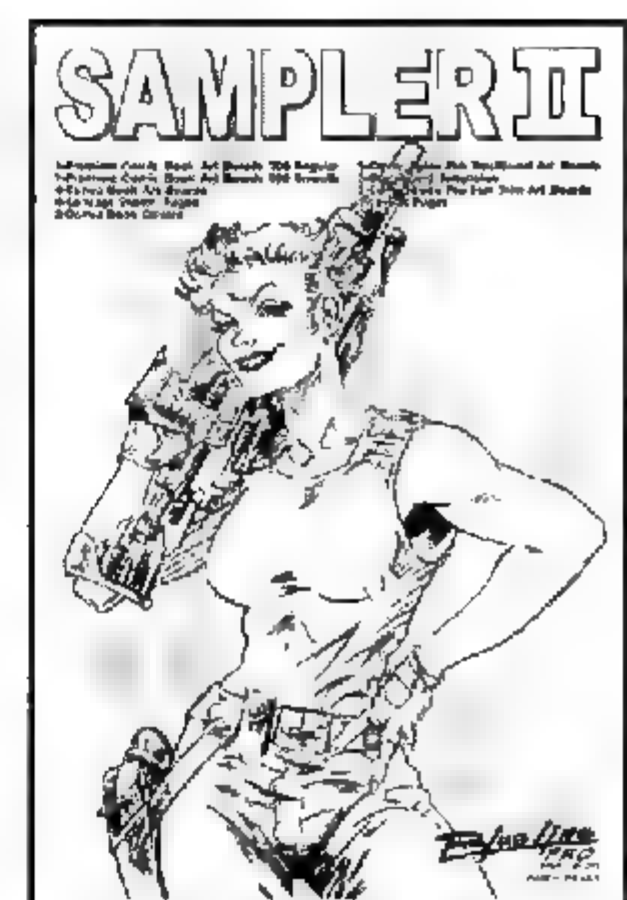
## Premiere 300 smooth (Strathmore)

Over Sized Comic Book Art Boards 12 per pack smooth surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series Smooth is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series.

-ITEM#BL1058 **SRP \$25.95**

12 pages per pack.

14" x 22" with a 12" x 19" non-photo blue border



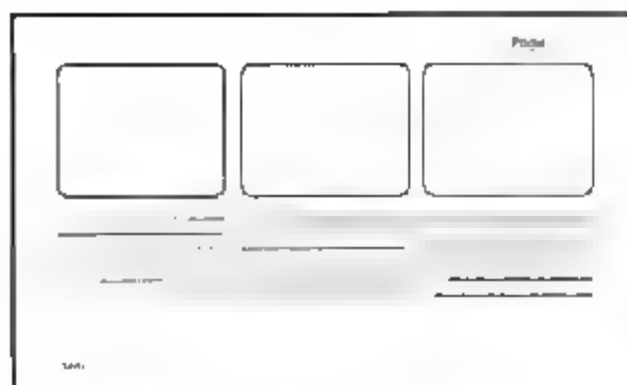
## BLUE LINE SAMPLER II

If you haven't tried Blue Line products here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

-ITEM# BL1040 **SRP \$13.95**

25 pages of 8 different Blue Line products.





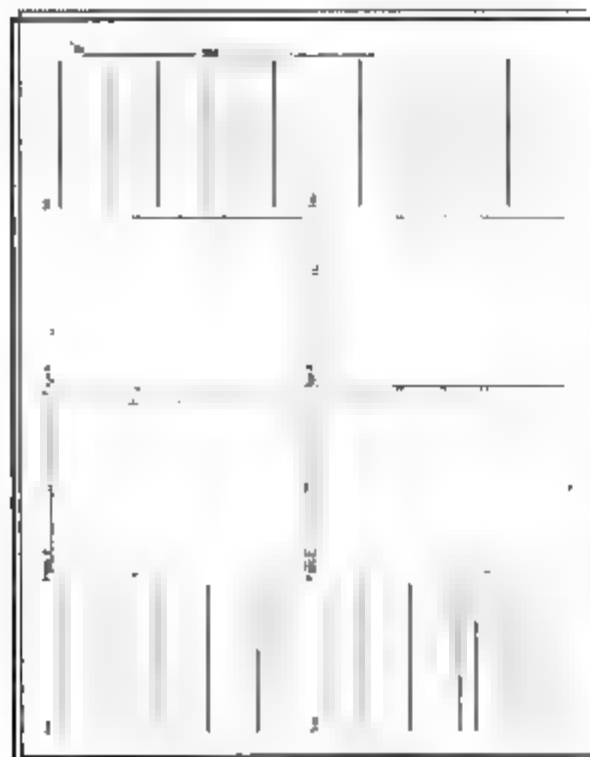
### STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 **SRP \$13.95**

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover



### LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 **SRP \$8.95**

30 8 1/2" x 11" pages printed in non-photo blue/bagged

### POCKET SKETCH PAD



### POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes.

50 pages / 5" x 9 1/2" / padded / two-color cover

- Item # B\_1051

**SRP \$5.95**

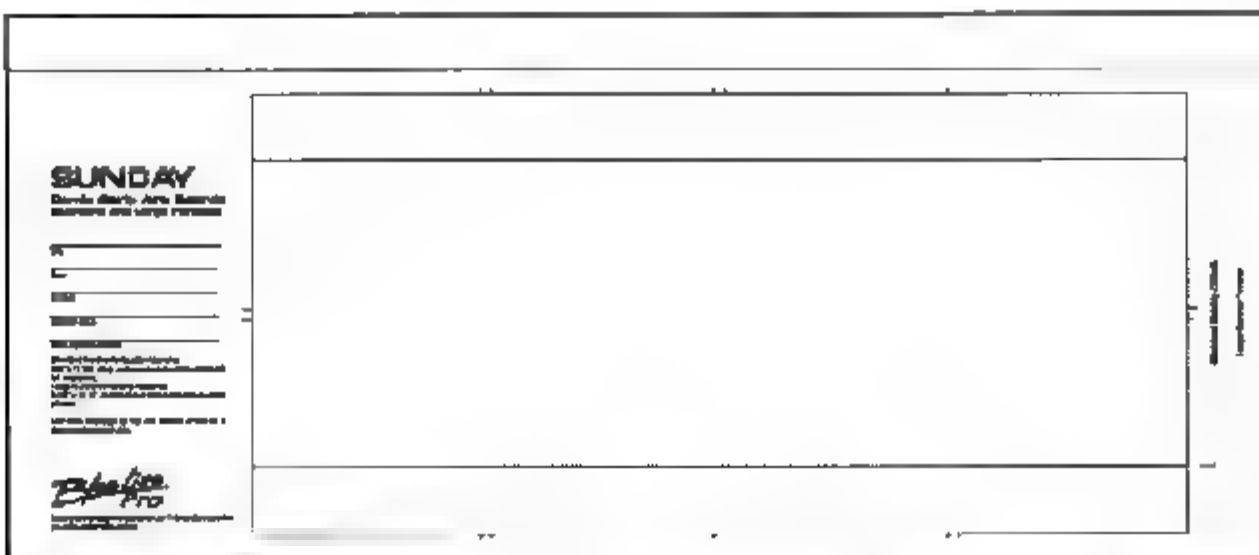


### COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes, the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips

- ITEM # B\_1052 **SRP \$12.95**



### CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 **SRP \$8.95**

25 art pages printed in non-photo blue/bagged.

## MANGA COMIC BOOK ART BOARDS



**MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

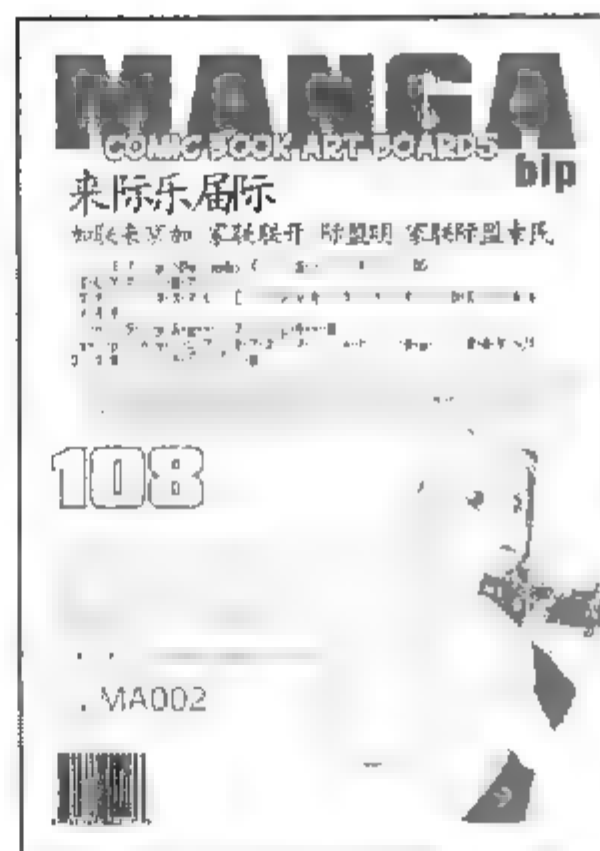
Item #MA001

**SRP \$6.95**

**MANGA COMIC BOOK ART BOARDS 1 PLY (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

Item #MA005

**SRP \$8.95**



**MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

Item #MA002

**SRP \$7.95**

**MANGA COMIC BOOK ART BOARDS 108 lb. (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.

Item #MA006

**SRP \$9.95**



**MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4")

Item #MA003

**SRP \$5.95**

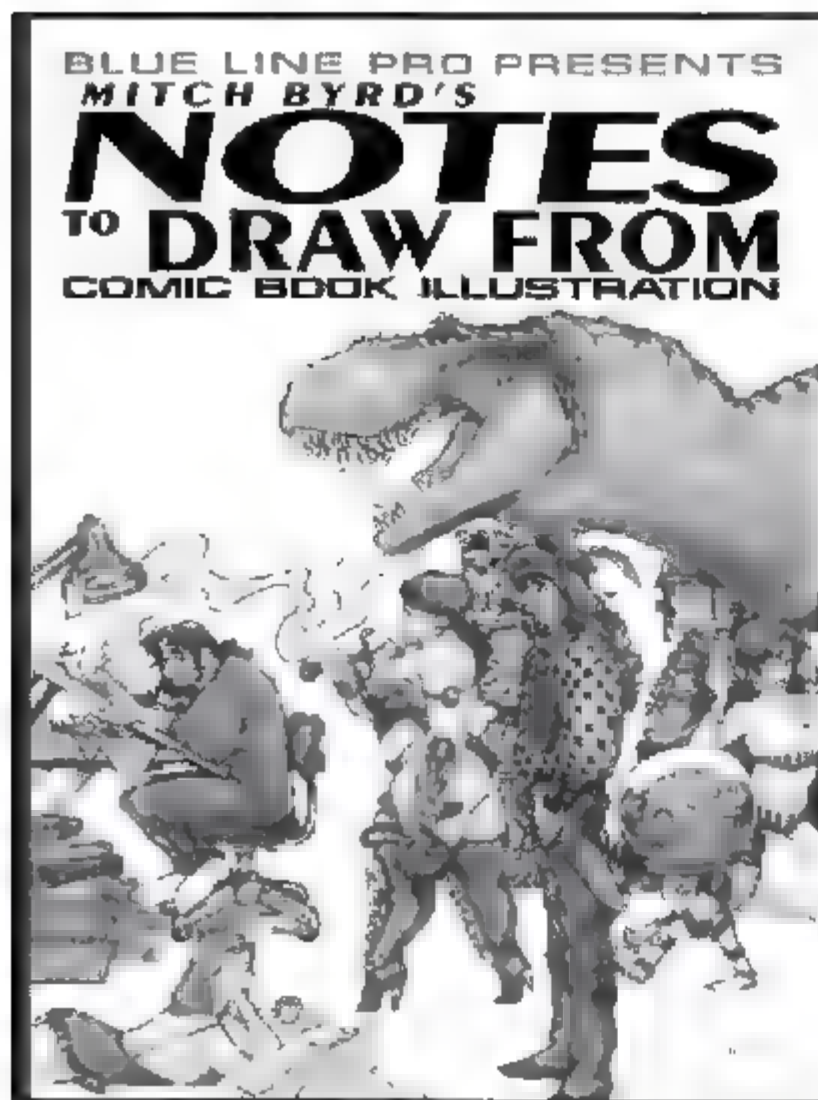
**MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4")

Item #MA004

**SRP \$7.95**



## BLUE LINE PRO'S "HOW TO" BOOK SERIES



### NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

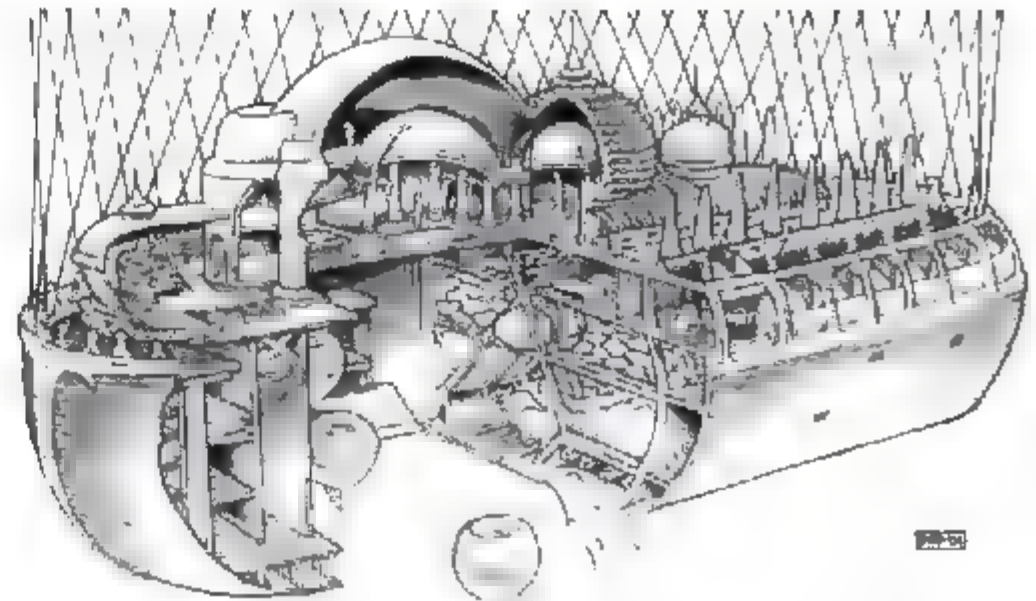
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg full color.

SRP \$15.95

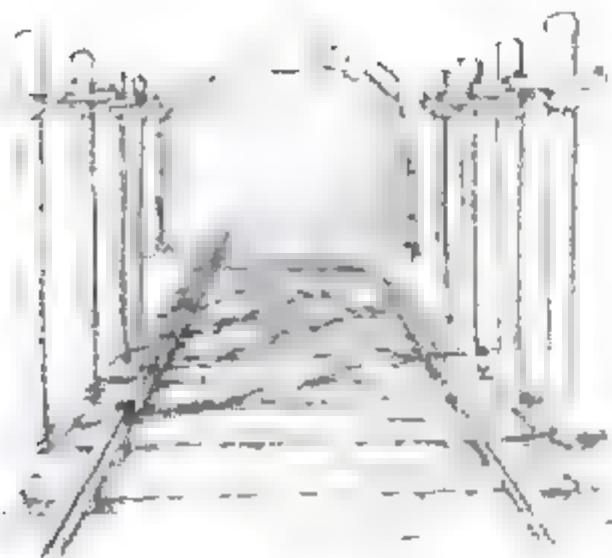
ITEM# BL3010



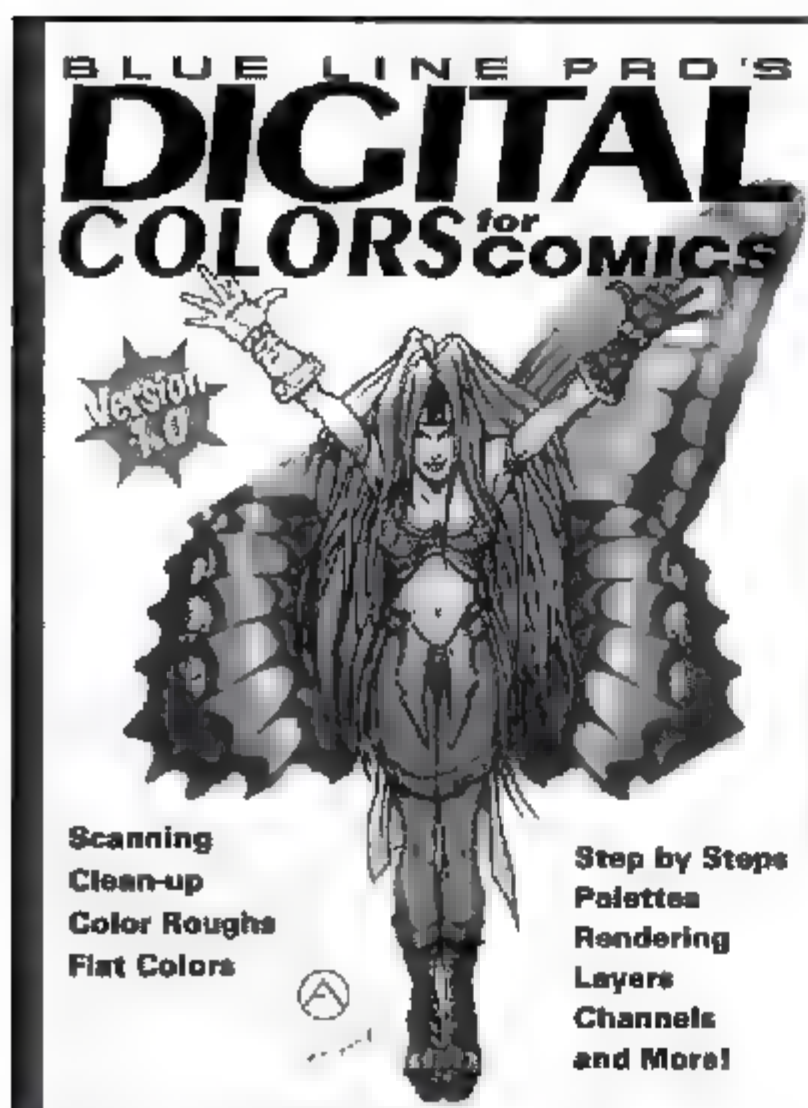
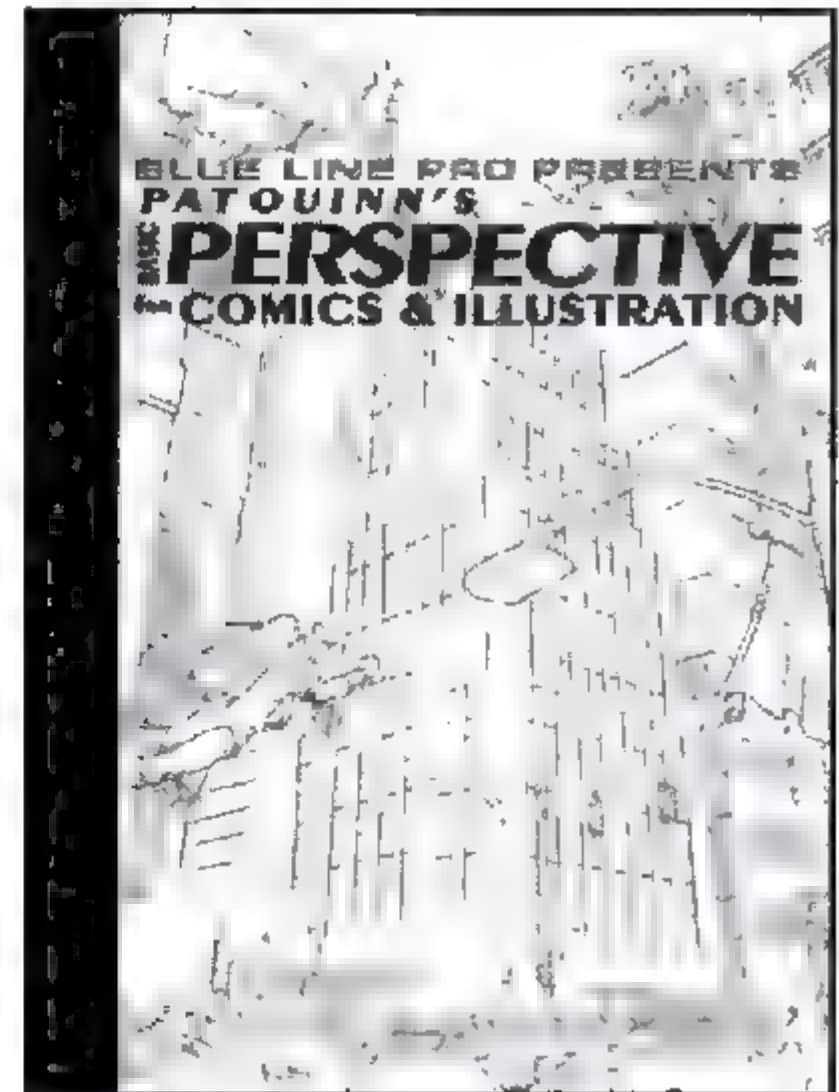
### Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.



ITEM# BL3020 48 pg full color, SRP \$12.95



### DIGITAL COLORS FOR COMICS

By Aaron Hübrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square-bound full color pages, digital colorist and *Sketch* columnist Aaron Hübrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg.

SRP \$9.95

ITEM# BL3001

### DIGITAL COLORS FOR COMICS plus CD.

This special edition includes several **extra** features on one easy to use CD, includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

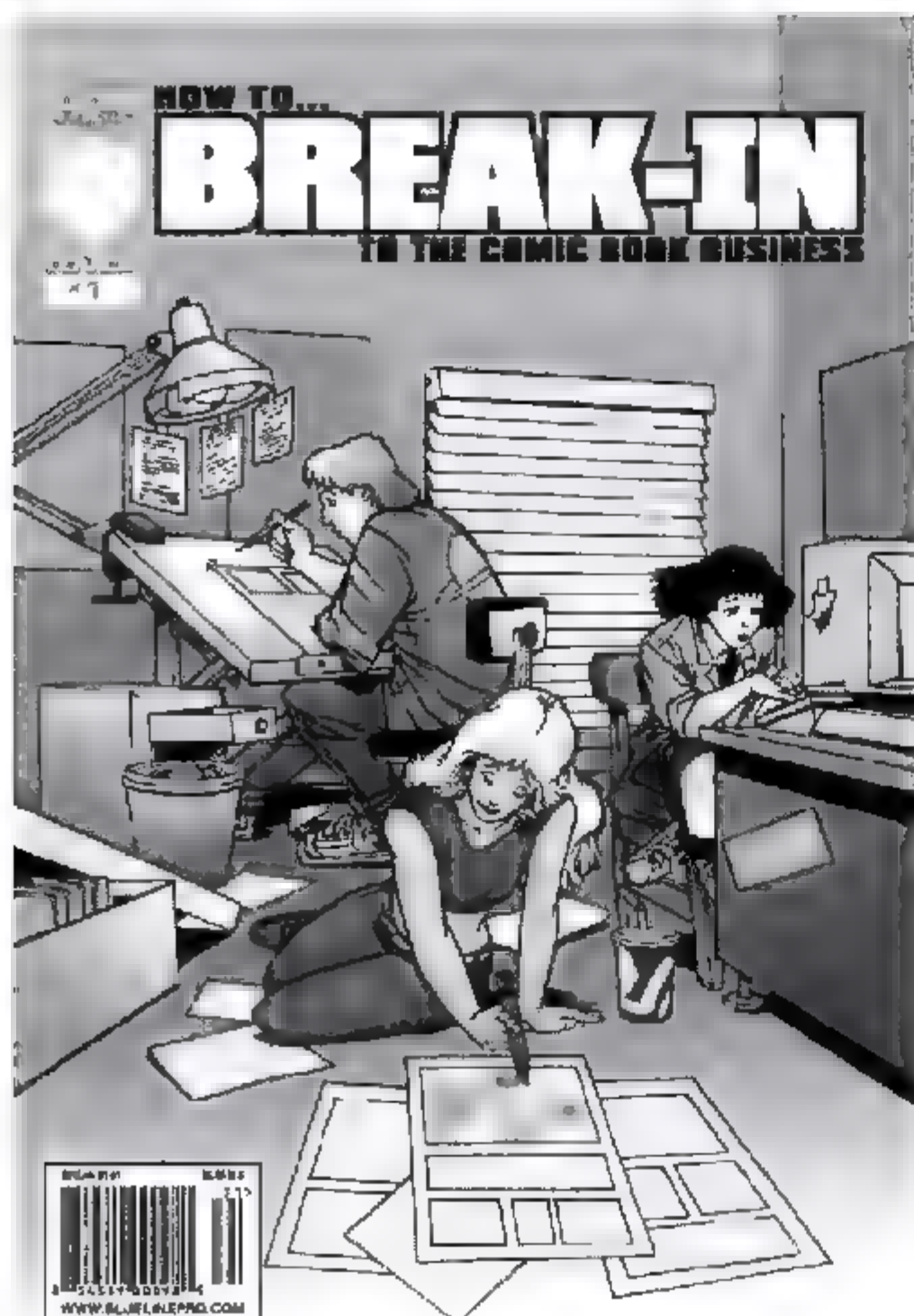
Full Color 8x10 48pg. with CD.

SRP \$15.95

ITEM# BL3001CD



## HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS



There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

### • HOW TO...BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES

- #1 - ITEM# BL3031 \$5.95
- #2 - ITEM# BL3032 \$5.95
- #3 - ITEM# BL3033 \$5.95
- #4 - ITEM# BL3034 \$5.95
- #5 - ITEM# BL3035 \$5.95
- #6 - ITEM# BL3036 \$5.95

### PENCILER AND INKER STARTING SET

With everything you need to get starting pencilling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure deal to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multi-purpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 14-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055  
SRP \$38.95



### SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

### SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends.

Also a good way to collect artist signatures and sketches at conventions!  
- Item #BL1010 / 200 pg Hard cover book. **SRP \$24.95**

### SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg Hard cover book. **SRP \$27.95**

### CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic!

It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002  
**SRP \$21.95**

Box Set. 37 art pages / 24 page b&w instructional comic book / full color die cut box / shrink wrapped.







### INDIA INK

• **Higgins Black India Ink**  
A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.  
-AR-4415 Black Ink (Higgins) 1oz \$3.00  
-AR-EF44011 Black Magic Ink (Higgins) 1oz. \$3.50  
Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.



• **Pelikan Drawing Ink**  
One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.  
-AR-PE211862 Black India Ink (Pelikan) 1oz \$4.75  
-AR-PE211189 Black India Ink (Pelikan) 8oz. \$18.75

• **KOH-I-NOOR RAPIDOGRAPH INK**  
Rapidograph ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.  
-AR-3084-F1 Koh-I-Noor Ink \$3.95



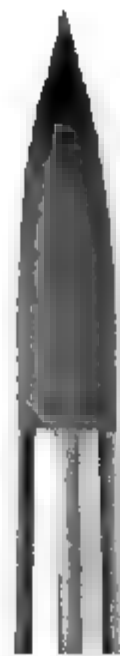
• **FW WHITE OUT**  
FW. Acrylic Artist Watercolor White Ink 1oz.  
Great for use with technical pens, brushes, and dip pens.  
-AR-FW-011 FW White Acrylic Artist Ink \$5.00

• **FW BLACK ACRYLIC INK**  
FW. Acrylic Artist Watercolor Black Ink 1oz.  
Great for use with technical pens, brushes, and dip pens.  
-AR-663018 FW Black Acrylic Artist Ink \$5.00



### SPEEDBALL ACRYLIC INKS

• **SPEEDBALL BLACK INK**  
Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof permanent and non-toxic. 12 ml jars  
-AR-938718 Black \$2.25  
• **SPEEDBALL WHITE INK**  
Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof permanent and non-toxic. 12 ml jars  
-AR-937045 White \$2.25



### RAPHAEL KOLINSKY FULL RIGGER BRUSH (SERIES 8826)

Kolinsky full belled rigger brushes are great for line work and lettering.  
-AR-SAV25-8826-02 Raphael Size 02 \$17.95  
-AR-SAV25-8826-04 Raphael Size 04 \$19.95  
-AR-SAV25-8826-06 Raphael Size 06 \$22.95  
-AR-SAV25-8826-08 Raphael Size 08 \$35.95  
-AR-SAV25-8826-10 Raphael Size 10 \$56.95

### RAPHAEL RED SABLE ROUND (SERIES 8424)

Kolinsky red-sable round brushes have a fine point and full belly that are great for long thin lines.  
-AR-SAV25-8424-3/0 Size 3/0 \$7.95  
-AR-SAV25-8424-2/0 Size 2/0 \$8.50  
-AR-SAV25-8424-0 Size 0 \$8.95  
-AR-SAV25-8424-01 Size 01 \$9.95  
-AR-SAV25-8424-02 Size 02 \$10.95  
-AR-SAV25-8424-03 Size 03 \$11.95  
-AR-SAV25-8424-04 Size 04 \$15.95  
-AR-SAV25-8424-05 Size 05 \$19.95  
-AR-SAV25-8424-06 Size 06 \$24.95  
-AR-SAV25-8424-07 Size 07 \$27.95  
-AR-SAV25-8424-08 Size 08 \$29.95  
-AR-SAV25-8424-09 Size 09 \$33.95  
-AR-SAV25-8424-10 Size 10 \$44.95  
-AR-SAV25-8424-12 Size 12 \$64.95

### RAPHAEL PURE KOLINSKY ROUNDS (SERIES 8404)

Pure Kolinsky round brushes are the Raphael's Flagship brushes. With a fine point and full belly, this brush will hold a high paint load. These brushes have an orange tip handle. Recommended by Tom Lynch  
-AR-SAV25-8404-6/0 Size 6/0 \$15.95  
-AR-SAV25-8404-5/0 Size 5/0 \$15.95  
-AR-SAV25-8404-4/0 Size 4/0 \$15.95  
-AR-SAV25-8404-3/0 Size 3/0 \$15.95  
-AR-SAV25-8404-2/0 Size 2/0 \$16.95  
-AR-SAV25-8404-0 Size 0 \$17.95  
-AR-SAV25-8404-01 Size 01 \$20.95  
-AR-SAV25-8404-02 Size 02 \$24.95  
-AR-SAV25-8404-03 Size 03 \$30.95  
-AR-SAV25-8404-04 Size 04 \$37.95  
-AR-SAV25-8404-05 Size 05 \$54.95  
-AR-SAV25-8404-06 Size 06 \$68.95

### RAPHAEL KAERELL ROUNDS (SERIES 8394)

Synthetic Kaerell fine tip water media brushes have a soft, fine natural hair feel, yet are more economically priced.  
-AR-SAV25-8394-3/0 Size 3/0 \$5.95  
-AR-SAV25-8394-2/0 Size 2/0 \$6.50  
-AR-SAV25-8394-0 Size 0 \$6.95  
-AR-SAV25-8394-01 Size 01 \$6.95  
-AR-SAV25-8394-02 Size 02 \$6.95  
-AR-SAV25-8394-03 Size 03 \$7.95  
-AR-SAV25-8394-04 Size 04 \$8.50  
-AR-SAV25-8394-05 Size 05 \$9.95  
-AR-SAV25-8394-06 Size 06 \$9.95  
-AR-SAV25-8394-07 Size 07 \$12.95  
-AR-SAV25-8394-08 Size 08 \$13.95  
-AR-SAV25-8394-10 Size 10 \$14.95  
-AR-SAV25-8394-12 Size 12 \$19.95

### BRUSHES

**WINSOR/NEWTON SERIES 7**  
• Winsor/Newton Series 7  
Made with Kolinsky sable with traditional black handle. Great brush.  
-AR-5007001 Winsor/Newton Series 7 Size #1 \$18.95  
-AR-5007002 Winsor/Newton Series 7 Size #2 \$22.95  
-AR-5007003 Winsor/Newton Series 7 Size #3 \$36.75

**Round Brushes**  
Made with natural Sable with excellent edges and points for precise strokes.  
-AR-NB-38-0 Round Brush Size #0 \$3.00  
-AR-NB-38-1 Round Brush Size #1 \$3.25  
-AR-NB-38-2 Round Brush Size #2 \$3.95  
-AR-056009016 Round Brush Size #3 \$3.95

### RAPHAEL PEN HOLDERS

Raphael's Universal penholders will hold all nibs. Their contoured, tapered handles are comfortable to hold and elegant to look at. Available in a variety of woods. Synthetic Kaerell fine tip water media brushes have a soft fine natural hair feel, yet are more economically priced.



-AR-SAV23-3305  
Black Lacquer \$8.95



-AR-SAV23-3300  
Natural Wood \$6.95



-AR-SAV23-3315  
Stained Wood \$5.95



-AR-SAV23-7002BL  
Student Pen Holder - Blue \$3.95  
-AR-SAV23-7002GR  
Student Pen Holder - Green \$3.95  
-AR-SAV23-7002NA  
Student Pen Holder - Natural \$3.95  
-AR-SAV23-7002RD  
Student Pen Holder - Red \$3.95



**FABER-CASTELL 4 PEN SET**  
Set includes 4 nibs: S, F, M, and brush.  
-AR-FC167100  
SRP \$9.00

### PENCILS & QUILL PENS

• Non-Photo Blue Pencil  
Makes marks not appear when artwork is reproduced. Very useful.  
-AR-761-5 Non-photo Blue Pencil \$60



### Quill Inking Pen

Quill Pens offers super-fine flexible point.  
-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25  
-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95



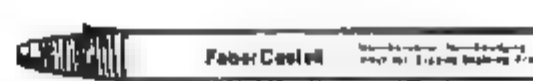
### ERASERS

• **Kneaded Eraser**  
Gray soft bendable eraser used for pencil and charcoal.  
-AR-1224 Kneaded Rubber Eraser Large \$1.15



### Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark or smudge.  
-AR-1954FC-1 Magic-Rub Eraser \$ .95



• **Eraser Pencils**  
Peel off wrap ideal for detail erasing.  
-AR-400 Eraser Pencils \$1.15  
• **Erasing Shield**  
Metal shield with different sizes and shapes.  
-AR-FT-5370 Erasing Shield \$1.10



• **Pentel Clic**  
Pen style holder, retract as needed.  
-AR-ZE-21C Pentel Clic Eraser/Holder \$1.95  
-AR-ZER-2 Pentel Refill Erasers \$1.75

### PENCIL SHARPENER

Canister Sharpener offers metal blades with high impact plastic container.  
-AR-MR806 Canister Sharpener \$3.95



Mars Plastic Eraser  
-AR-STD526-50 \$1.00

### ALVIN PENSTIX

Graphic waterproof drawing pen offering India ink density. Black permanent drawing ink.  
-AR-4013-EEF 0.3mm \$1.55  
-AR-4017-F 0.7mm \$1.55  
-AR-4015-EF 0.5mm \$1.55  
• **Penstix Set**  
Includes all 3 Penstix Sizes  
-AR-4033 .3mm, .7mm, .5mm \$4.45

• **Penstix Drawing/Sketching Markers**  
Offers maximum India drawing ink like density. Black waterproof permanent ink.  
-AR-3013-EEF 0.3mm ExEx Fine \$1.55  
-AR-3015-EF 0.5mm Ex Fine \$1.55  
-AR-3017-F 0.7mm Fine \$1.55  
• **Penstix Drawing/Sketching Marker Set**  
Set of all 3 sizes.  
-AR-3033 Set of 3 .3, .5, .7 mm \$4.45



• **SAKURA PIGMA BRUSH**  
Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem. proof + fade resistant.  
-AR-XSDK-BR-49 Black \$3.00

### ALVIN DRAWING PEN/MARKERS

• **Tech-Liner Super Point Drawing Pen/Markers**  
Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.  
AR-TL01 0.1mm \$1.95  
AR-TL02 0.2mm \$1.95  
AR-TL03 0.3mm \$1.95  
AR-TL04 0.4mm \$1.95  
AR-TL05 0.5mm \$1.95

• **Sakura Pigma Micron**  
Available in six point sizes. Waterproof, chemical proof and fade resistant and will not smear or feather when dry.  
-AR-XSK005-49 20mm black \$2.95  
-AR-XSK01-49 25mm black \$2.95  
-AR-XSK02-49 30mm black \$2.95  
-AR-XSK03-49 35mm black \$2.95  
-AR-XSK05-49 45mm black \$2.95  
-AR-XSK06-49 50mm black \$2.95  
-AR-30061 3-pk 25, 35, 45 \$8.00  
-AR-30062 All sizes, black \$16.00

### Tech-Liner Super Point Drawing Pen/Markers Sets

AR-TLP5 set of 5 All above \$9.50  
-AR-TLP3 set-3 (.1, .3, .5mm) \$5.75



### KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)  
-AR-3165-06/0 Size 6x0 (.13mm) \$27.00  
-AR-3165-04/0 Size 4x0 (.18mm) \$27.00  
-AR-3165-03/0 TSize 3x0 (.25mm) \$22.00  
AR-3165-02/0 Size 2x0 (.3mm) \$22.00  
-AR-3165-01/0 Size #0 (.35mm) \$22.00  
-AR-3165-01 Size #1 (.5mm) \$22.00  
-AR-3165-02 Size #2 (.6mm) \$22.00  
-AR-3165-03 Size #3 (.9mm) \$22.00  
-AR-3165-04 Size #4 (1mm) \$22.00  
-AR-3165-06 Size #6 (1.4mm) \$22.00  
-AR-3165-07 Size #7 (2mm) \$22.00



**MECHANICAL PENCIL**

*Mechanical Pencil is precision made w/button lead release and light aluminum barrel.*

- Mechanical Pencil 2mm
- AR-BP10C \$6.95
- 12-Pencil Leads- 2mm HB
- AR-BP2375-HB \$10.50
- 12-Pencil Leads- 2mm 2H
- AR-BP2375-2H \$10.50



- Sandpaper Pointer
- Ideal for pointing pencils, leads, charcoal and crayons by hand.
- AR-3435-1 Sandpaper Pointer \$9.95



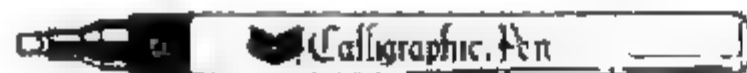
- Blending Stumps
- Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point.

- AR-TB11-1 1/4" x 5/8" \$5.00
- AR-TB12-1 5/16" x 6" \$7.75
- AR-TB13-1 13/32" x 6" \$1.00
- AR-TB14-1 15/32" x 6" \$1.25
- AR-TB17-1 5/8" x 6" \$1.50

**• SHARPIE MARKERS**

*Permanent markers with high intensity ink. Quick drying*

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

**• CHINA MARKING PENCILS**

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75



- 12-Pencil Leads- 2mm. 2B
- AR-SA02263-2B \$10.50
- 12-Non-Photo Blue Leads-2mm
- AR-BP2376-NPB \$10.50

**• Mechanical Pencil Sharpener**

*Provides professional point for standard leads*

- AR-BP14C Pencil Sharpener (Mech. Pencil) \$10.75

**• WORKABLE FIXATIF (Krylon)**

*Provides lasting protection. Prevents smudging, dusting and wrinkling.*

- AR-KR1306 \$8.95

**• METALLIC PENS**

*Offers high quality metallic ink. Great for autographs.*

- AR-SA46115 Gold Pen \$4.50
- AR-SA46120 Silver Pen \$4.50

**T-SQUARES**

• Plastic T-squares offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95
- Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head
- AR-FR63-112 Alum. 12" \$10.95
- AR-FR63-118 Alum. 18" \$12.95
- AR-FR63-124 Alum. 24" \$13.95

**TRIANGLES**

*High quality triangles made of 080" acrylic. Raised inking edges. Great for inkers.*

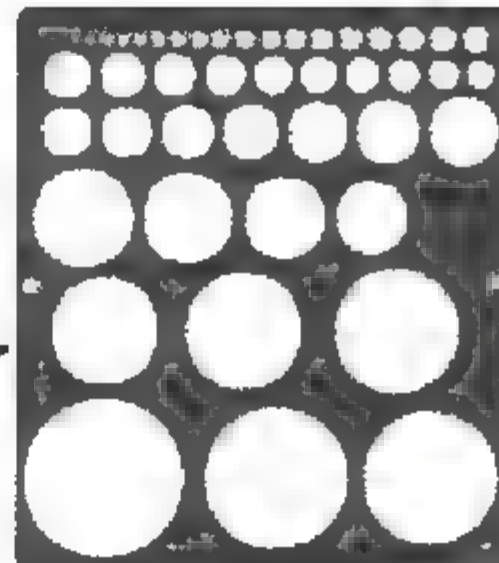
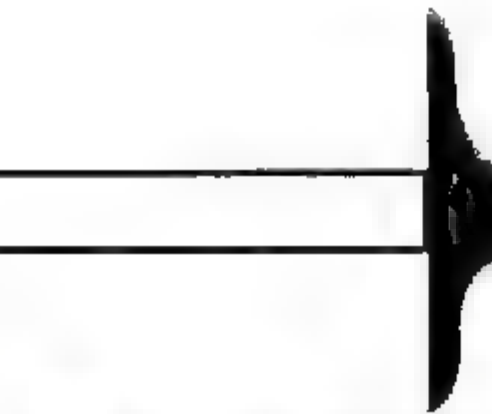
- 30" x 60" W/ Inking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle - 30"x60" 14 inch \$10.50

- 45" X 90" W/ Inking Edge
- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$8.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$13.50

**COMPASS SET**

*Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.*

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
- AR-FL03 \$5.95
- Basic Combination Compass
- 6-piece compass set: side-screw bow compass, knee joint compass, extension bar, spare leads, 2" divider point and a lead pointer.
- AR-S61 Set \$15.95
- Compass Set
- 6-piece drawing set contains Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer



- ARHLX01330-01330 Set \$16.95

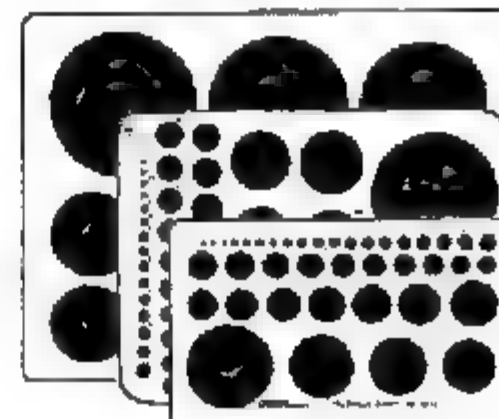
**CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES**

• Circle Templates  
*Metric and standard. Risers for smear-free drawing. (Great for inkers)*

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$6.95



- French Curves (inking Edge)
- AR-9000 Set \$6.95
- Ellipse Temps.
- AR-PK12691 \$12.00

**• Circle Templates Set of 3**

This set of 3 templates provides ninety-eight different circles and edge scales in 50th 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- ITEM #AR-TD404 SRP \$17.95
- Ellipse Template
- AR-PK12691 \$12.00

**Brush Box**

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.

- AR-YK23000 SRP \$7.95

**RULERS**

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

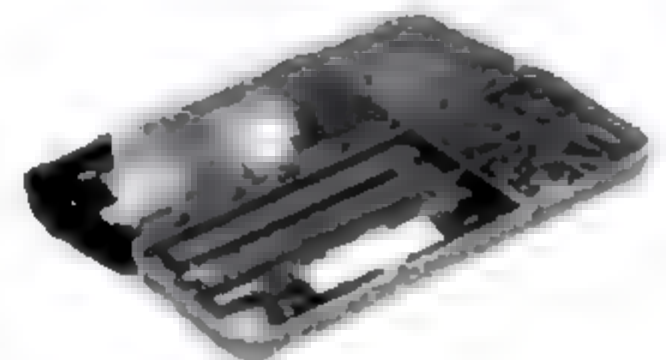
- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings.
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$5.00

**• POCKET PORTFOLIO**

- AR-FL418WH Pocket Portfolio 14 x 20 \$10.50

**STORAGE BOXES**

- Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 1/4"
- AR-6880AB \$12.95

**• Tracing Paper**

The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil, markers and inks.

- AR-HUN-243-123 (9"x12") 50 Sheets \$4.95
- AR-HUN-243-131 (11"x14") 50 Sheets \$6.95
- AR-HUN-243-143 (14"x17") 50 Sheets \$9.95
- AR-HUN0243-163 (19"x24") 50 Sheets \$17.95



- DRAFTSMAN BRUSH
- Removes shavings from paper. Cleaning without fear of smudging.*

- Draftsman Brush (cleaning paper)
- AR-FT5391 \$6.00

**RUBBER CEMENT**

*Contact adhesive for paste-up and other graphic art uses.*

- Rubber Cement 4oz.
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50

**XACTO KNIFE**

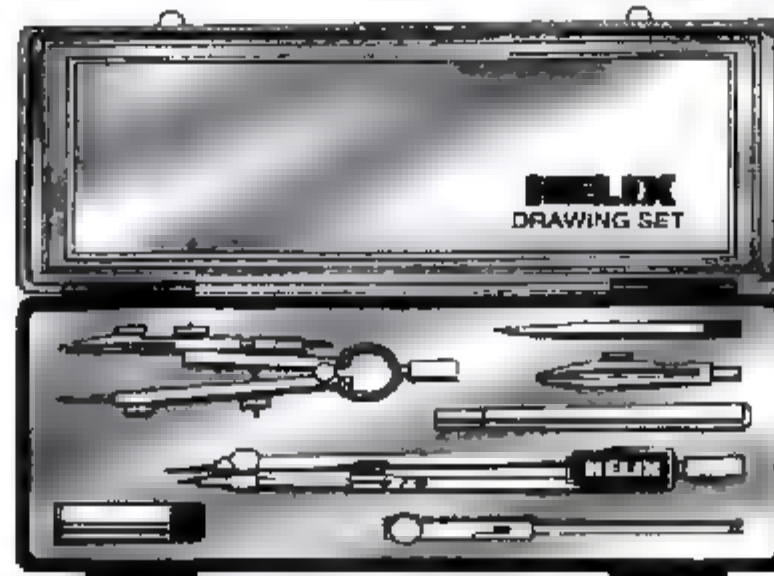
*Rubberized barrel. Rear-release mechanism with safety cap.*

- Xacto Knife
- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB \$6.50

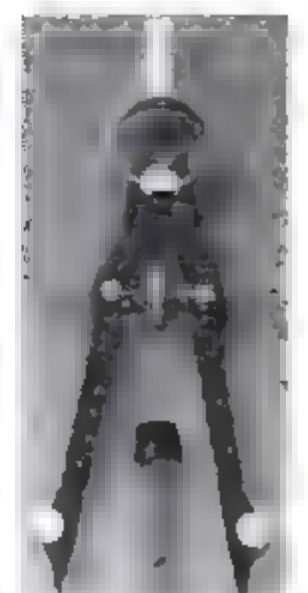
**• Palette Tray**

7" by 5" plastic tray works excellent for holding inks

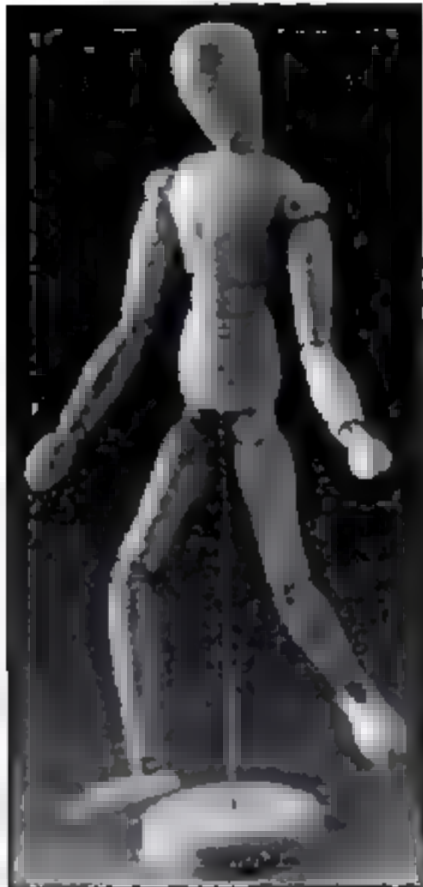
- AR-CW161 SRP \$1.95



- 5" Bow Compass & Divider
- An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.
- AR-494 5" Bow Compass \$4.95







### Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood

- AR-CLY9037 6" Male  
SRP \$12.95

- AR-CLY9036 6" Female  
SRP \$12.95

- AR-CLY9020 12" Male  
SRP \$19.95

- AR-CLY9019 12" Female  
SRP \$19.95

- AR-CLY9042 20" Male  
SRP \$29.95

• 12" Unisex Wooden Mannequin  
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood. 12" in height.  
- AR-CW201 12" Model SRP \$19.95



### PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX)

- AR-S1-2171 17" x 14"  
SRP \$68.95

- AR-S1-2241 24" x 18"  
SRP \$110.50

Refill Pages for Presentation Case

- AR-ZX17 17" x 14" 10 pack  
SRP \$23.95

- AR-ZX24 24" x 18" 10 pack  
SRP \$45.95

### LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place

- AR-SB1819 18 1/2" x 19 1/2"  
SRP \$9.95

- AR-SB2326 23 1/2" x 26"  
SRP \$12.95



### DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid, pvc, and legnen safe art sleeves. Archival Safe.

- AR-IA1212 Artfolio Book 11 x 17 w/ 24 shts SRP \$15.95

(Holds Blue Line Comic Book Art Boards)

- AR-IA 1214 Artfolio book 14 x 17 w/ 24 shts SRP \$25.95

(Holds most oversized art boards)

- AR-IA 128 Artfolio book 8 1/2 x 11 w/ 24 shts SRP \$7.50



### Satin-Glow Lightboxes

Great for transferring drawings onto art boards

- AR-LB1218 12" x 18" \$205.00

- AR-LB1820 18" x 20" \$325.00

- AR-LB1824 18" x 24" \$485.00



### Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

- AR-HM3 14" Male Hand  
SRP \$49.95

- AR-HM4 12" Female Hand  
SRP \$46.95

- AR-HM5 9" Child Hand  
SRP \$42.95



### MANKINS

• CAT MANIKIN 7" length  
AR-AA12300 \$12.95

• DOG MANIKIN 6 1/2" length  
AR-AA12400 \$12.95

### TYRANNOSAURUS REX

MANIKIN 30" high  
AR-AA12902 \$169.95

### BRONTOSAURUS MANIKIN

28" length  
AR-AA12901 \$129.95



• GIRAFFE MANIKIN 20" high  
AR-TCE12531 \$139.95

• ELEPHANT MANIKIN 16" length  
AR-AA12801 \$159.95



• 12" Horse Wooden Manikin  
- AR033090410  
SRP \$99.00



• 12" Lizard Wooden Mannequin  
- AR056090440  
SRP \$17.99

### ARCHIVE SAFE SUPPLIES for ORIGINAL ARTWORK

Blue Line Pro now carries B.C.E. archive-safe supplies. When a portfolio or art sleeve isn't enough to protect your prints, posters, or original artwork, then try Protective Artwork Sheets. These sheets are made of rigid plastic mylar material. In addition, backing boards that easily slide into the slip of the sleeves are available. These sheets come in two different sizes (12 1/2" x 18 1/2" and 18" x 24") and are available in a multitude of quantities, a perfect fit for most Blue Line Pro comic boards. Be on the look out for more B.C.E. supplies in the future from Blue Line Pro.

#### Mylar Sleeve

(1) 12 1/2" x 18 1/2"

- AR-BCE70-1 \$4.95

#### Mylar Sleeve

(1) 18" x 24"

- AR-BCE75-1 \$6.00

#### Mylar Sleeves

(10-pack) of 12 1/2" x 18 1/2"

- AR-BCE70-10 \$40.00

#### Mylar Sleeves

(10-pack) of 18" x 24"

- AR-BCE75-10 \$48.00

#### Mylar Sleeves

(25-pack) of 12 1/2" x 18 1/2"

- AR-BCE70-25 \$90.00

#### Mylar Sleeves

(25-pack) of 18" x 24"

- AR-BCE75-25 \$115.00

#### Backing Board

(1) 12 1/2" x 18 1/2"

- AR-BCE41-1 \$1.55

#### Backing Board (1)

17 1/2" x 23 1/2"

- AR-BCE42-1 \$2.75

#### Backing Board

(10-pack) of 12" x 18"

- AR-BCE41-10 \$12.40

#### Backing Board

(10-pack) of 17 1/2" x 23 1/2"

- AR-BCE42-10 \$19.50

#### Backing Board

(25-pack) of 12" x 18"

- AR-BCE41-25 \$28.00

#### Backing Board

(25-pack) of 17 1/2" x 23 1/2"

- AR-BCE42-25 \$45.50

### COMIC BOOK ORIGINAL ART SLEEVES

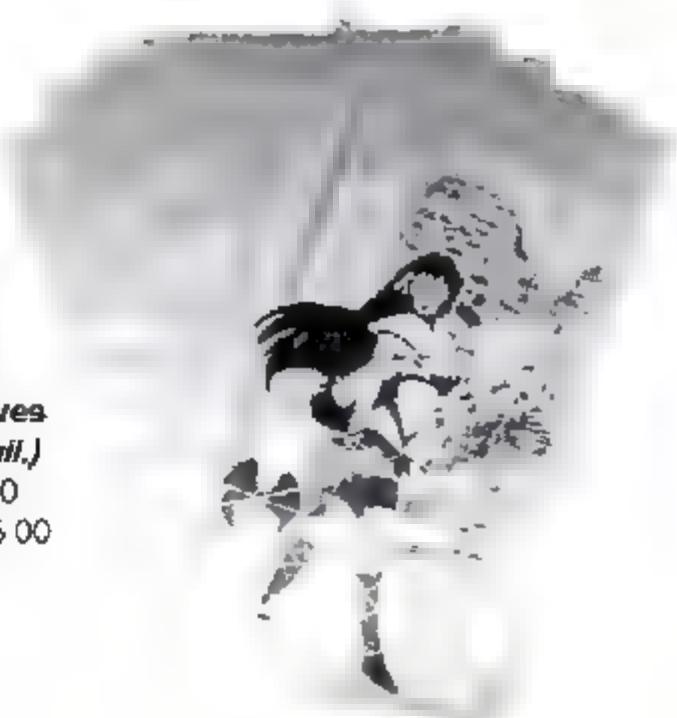
Protect your original Art Work

• Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil.)

- AR-BAG 1119-25 25 Bags \$7.50

- AR-BAG 1119-100 100 Bag \$25.00





## COPIC MARKERS, AIR MARKERS, TONES, REFILLS

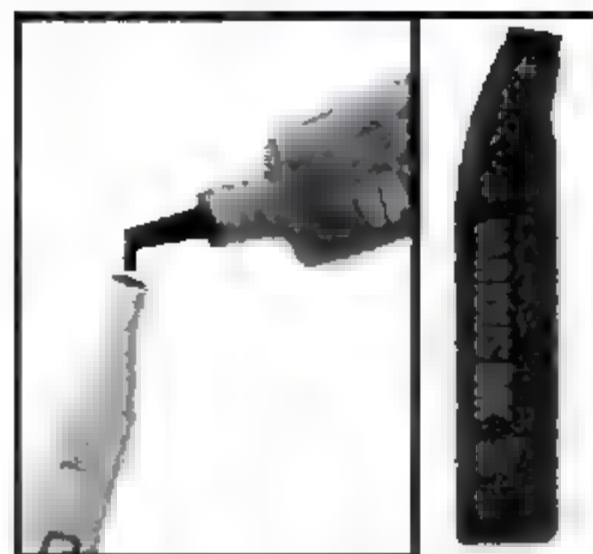
COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• **SINGLE BASIC MARKERS**  
-\$4.95 each

All Single Colors Available on-line at  
[www.bluelinepro.com](http://www.bluelinepro.com) or  
call 859-282-0096

• **COPIC MARKER SETS**

AR-COP110 COPIC 12 Basic	\$59.40
AR-COP112 COPIC 12 PCS NG	\$59.40
AR-COP114 COPIC 12 PCS TG	\$59.40
AR-COP116 COPIC 12 PCS WG	\$59.40
AR-COP118 COPIC 12 PCS CG	\$59.40
AR-COP120 COPIC 36 Color Set	\$178.20
AR-COP140 Copic 72 Color Set A	\$356.40
AR-COP150 Copic 72 Color Set B	\$356.40
AR-COP155 Copic 72 Color Set C	\$356.40
AR-COP160 Copic Empty Marker	\$3.60



• **COPIC Various Ink (Refills) \$5.95**

200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color through mixing inks, creating an original color all your own.

All Single Colors Available on-line at  
[www.bluelinepro.com](http://www.bluelinepro.com) or  
call 859-282-0096

AR-COP210 Var Ink Colorless Blender	\$3.75
AR-COP220 Var Colorless Blender 200c	\$9.75
AR-COP230 Var Ink Empty Bottle	\$2.65

• **REFILL BOOSTER PACK**

AR-COP-BOOSTER 3-caps w/needles \$4.95



• **Replacable Marker Nibs \$4.20**

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.20
AR-COP310 Soft Broad	\$4.20
AR-COP320 Round	\$4.20
AR-COP330 Calligraphy 5mm	\$4.20
AR-COP340 Brush	\$4.20
AR-COP350 Standard Fine	\$4.20
AR-COP360 Super Fine	\$4.20
AR-COP370 Semi Broad	\$4.20
AR-COP380 Calligraphy 3mm	\$4.20
AR-COP385 Sketch Nib Super	\$4.20
AR-COP90 Sketch Nib Med	\$4.20



• **400 Copic Tweezer \$4.20**

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.20

• **SINGLE SKETCH MARKERS \$4.95**

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib; available in medium, broad and super brush making them great for describe or bold expression (from fashion and graphics to textiles and fine arts lettering/caligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• **Single COPIC SKETCH Markers**  
\$4.95

All Single Colors Available on-line at  
[www.bluelinepro.com](http://www.bluelinepro.com) or  
call 859-282-0096

AR-COP450 Colorless Blender	\$4.20
AR-COP451 00 Black	\$4.20
AR-COP451 10 Special Black	\$4.20
AR-COP452 Sketch 12 Basic Set	\$59.40
AR-COP454 Sketch 36 Basic Set	\$178.20
AR-COP456 Sketch 72 Set A	\$356.40
AR-COP458 Sketch 72 Set B	\$356.40
AR-COP460 Sketch 72 Set C	\$356.40
AR-COP462 Sketch 72 Set D	\$356.40
AR-COP95 Empty sketch marker	\$3.60



• **500 Copic Opaque White \$9.75**

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$9.75



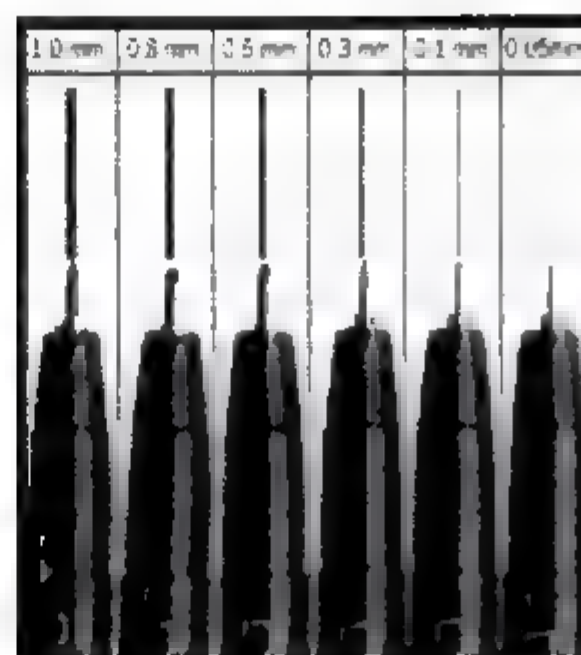
• **COPIC PAPERS**

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$19.95
AR-COP530 Manga Manuscript Paper A4	\$6.95
AR-COP540 Manga Manuscript Paper B4	\$9.95

• **MARKER STORAGE**

AR-COP55072 pc Wire Stand	\$59.95
AR-COP56036 pc Block Stand	\$29.95

• **COPIC's MULTILINERS** drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths



(from 0.05 to 1.0 mm) while the brushes come in three different sizes, small medium and large.

• **MULTILINERS SINGLES**

AR-COP600 Multiliner 05	\$2.50
AR-COP610 Multiliner 01	\$2.50
AR-COP620 Multiliner 03	\$2.50
AR-COP630 Multiliner 05	\$2.50
AR-COP640 Multiliner 08	\$2.50
AR-COP650 Multiliner 10	\$2.50
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia, ML 05	\$2.50
AR-COP672 Sepia, ML 1	\$2.50
AR-COP673 Sepia, ML 3	\$2.50
AR-COP674 Grey, ML 05	\$2.50
AR-COP675 Grey, ML 1	\$2.50
AR-COP676 Grey, ML 3	\$2.50

• **SETS**

AR-COP680 Multiliner Set A	\$15.00
AR-COP680 Multiliner Set B	\$20.00



**AIR MARKERS**

• **705 ABS-1 Kit**

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space.

It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air) 3. The air hose (this connects from the bottom of the air adapter to the top of the air can) 4 The air can 805. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$60.95



• **COPIC DRAWING PEN F01**

Permanent, waterproof, Stainless steel tip. line width: 0.1mm (depends on drawing pressure). Idea for lining and lettering. Works great with rulers, disposable.

AR-COP19948 \$4.95

• **710 Starting Set ABS-2**

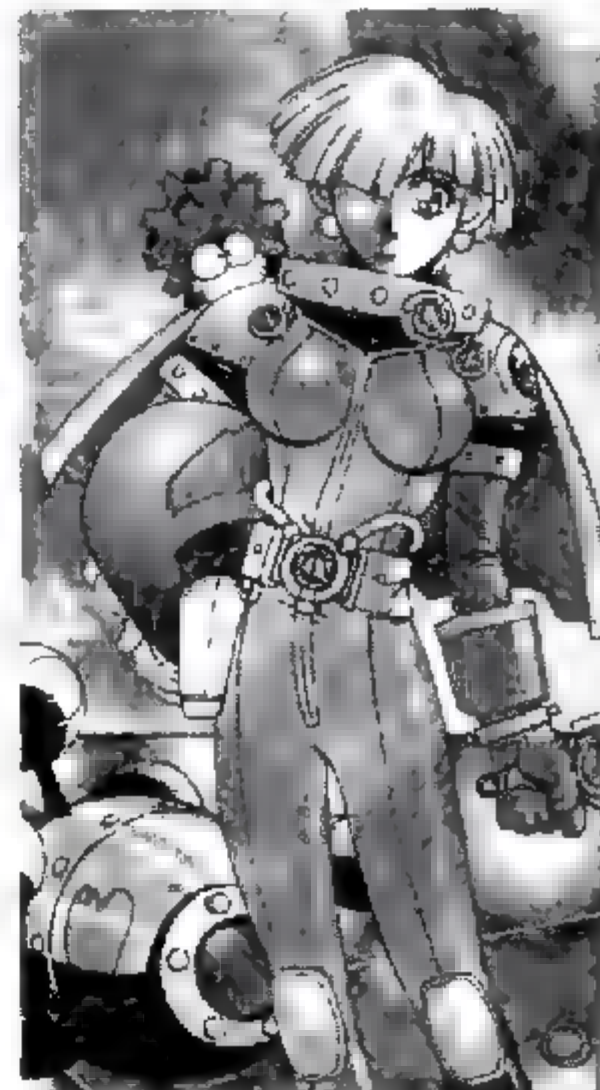
Set ABS 2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Air Grip. This item is great for the artist on the move. ONLY the D-60 can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$26.50
AR-COP720 Starting Set ABS-3	\$26.50
AR-COP730 Airgrip	\$17.10
AR-COP740 Air Adapter	\$11.40
AR-COP750 Air hose 1/4 to 1/8	\$21.50
AR-COP755 Air hose 1/8 to 1/8	\$21.50
AR-COP760 Air Can D-60	\$8.95
AR-COP763 Air Can 80	\$10.95
AR-COP765 Air Can 180	\$12.95
AR-COP770 Air Compressor	\$186.50

**NX Kits**

AR-COP910 NX Kit 3 \$20.00

Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.



**ZIP-TONES**

Too Professional Tone \$5.00 per sht.

(See the website for over 20 different types and styles of tones.)

Copics very own cut and stick Zip-Tone.



# DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr. screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



## Deleter Inking Accessories

### • Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen).  
AR-DEL3411003 \$3.95

### • G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line.  
AR-DEL3411004 \$2.95



### • Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.  
AR-DEL-3411002 \$2.50

### • Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines.  
AR-DEL3411007 \$6.95



### • Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines.  
AR-DEL3411006 \$3.95



## DELETER INKS

### • Deleter Black 1

Works well drawing lines and painting  
AR-DEL3410001 \$4.95

### • Deleter Black 2

Permanent Ink, can not be removed with an eraser  
AR-DEL3410003 \$4.95

### • Deleter Black 3

Completely waterproof with mat finish  
AR-DEL 3410004 \$4.95



### • Deleter White 1

Great for touch ups and white details.  
AR-DEL 3410002 \$4.95

### • Deleter White 2

Great for touch ups and white details. Waterproof.  
AR-DEL 3410006 \$4.95

## Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

### • AR-DEL3115005 Neopiko Line .05

### • AR-DEL3115010 Neopiko Line .1

### • AR-DEL3115020 Neopiko Line .2

### • AR-DEL3115030 Neopiko Line .3

### • AR-DEL3115050 Neopiko Line .5

### • AR-DEL3115080 Neopiko Line .8

### • AR-DEL3115100 Neopiko Line 1.0

Neopiko Line Pen each \$2.50



## NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

### • Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

-AR-DEL311-0201 \$84.95

### • Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

-AR-DEL-311-0203 \$84.95

### • Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0204 \$84.95

### • Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Ins, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

AR-DEL311-0202 \$160.00

### • Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0205 \$160.00



### • Neopiko Marker (Skin Set)

Color Code: T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream.

AR-DEL311-0101 \$28.95

### • Neopiko Marker (Brown & Gray Set)

Color Code: T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

-AR-DEL311-0102 \$28.95

### • Neopiko Marker (Pale Color Set)

Color Code: T3

12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green.

-AR-DEL311-0103 \$28.95

### • Neopiko Marker (Light Color Set)

Color Code: T4

12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink.

-AR-DEL311-0104 \$28.95

### • Neopiko Marker (Middle Color Set)

Color Code: T5

12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Ins, Orange, Cherry Pink, Emerald.

-AR-DEL311-0105 \$28.95

### • Neopiko Marker (Dark Color Set)

Color Code: T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

-AR-DEL311-0106 \$28.95

### • Neopiko Marker (Skin Variation Set)

Color Code: T7

12 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan.

-AR-DEL311-0107 \$28.95

### • Neopiko Marker (Super Pale Set)

Color Code: T8

12 colors - Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky.

-AR-DEL311-0108 \$28.00

### • Neopiko Marker (Smokey Color Set)

Color Code: T9

12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

-AR-DEL311-0109 \$28.95

### • Neopiko Marker (Light Variation Set)

Color Code: T10

12 colors - Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green.

-AR-DEL311-0110 \$28.95

### • Neopiko Marker (Middle Variation) Color

Code: T11

12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green.

-AR-DEL311-0111 \$28.95

### • Neopiko Marker (Gray Variation Set)

Color Code: T12

12 colors - Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0112 \$28.95

### • Neopika SOLVENT Marker

-AR-DELK400 \$2.95

### • Neopika BLACK Marker

-AR-DELK600 \$2.95

## ELECTRIC ERASER and REFILLS



### • KOH-I-NOOR ELECTRIC ERASER

Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

-AR-280DE All purpose Electric System SRP \$73.95

### • CORDLESS/RECHARGEABLE ERASER

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation—cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight portable recharging stand power pack, plus a No. 287 vinyl strip eraser.

-AR-2850C Cordless, Rechargeable SRP \$96.95

### • KOH-I-NOOR ERASER REFILLS

-AR-ER285 Yellow, Imbedded, ink. 10/box

SRP \$6.95

-AR-ER287 Soft Vinyl pencil 10/box

SRP \$5.95

### • ALVIN ELECTRIC ERASER

Durable, high-quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

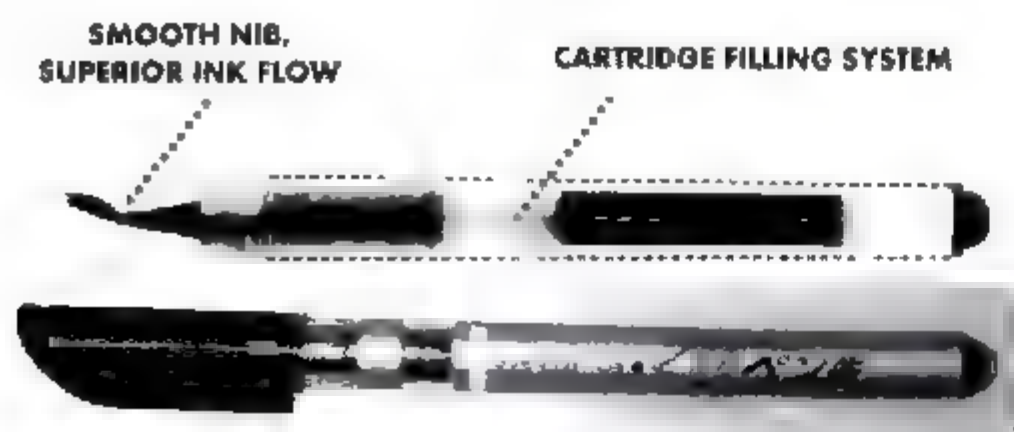
-AR-EE1754 With slip-chuck

SRP \$85.00



# I.C. PRODUCTS Manga Kits - Markers - Papers - Inks - Whiteout - Art Tools

The I.C. line includes color overlays, screens, gradations, and the highly prized Tachikawa line of inking accessories. Give them a try today!



## TACHIKAWA NEW MANGA PEN

All the way from Japan the Manga Fountain Pen from Tachikawa is an incredible new art pen that will revolutionize inking as we know it! The fountain pen quality makes this a precision instrument featuring a chromium-plated stainless steel 0.2mm nib making it impervious to rust or corrosion. In addition the waterproof black ink is fed through a sophisticated cartridge filler system that resists the usual cartridge-based problem of ink flow and skipping (dry start when the pen touches paper). This pen is the superior choice for the discriminating manga or comic artist. The key is in the simple and elegant design.

-AR-IC302834 \$4.95



## TACHIKAWA NEW MANGA PEN CARTRIDGE REFILLS

(2-pack)

-AR-ICNC20B \$2.95

## IC MANGA PAPERS

### 4-FRAME MANGA PAPER A4

4-Pane Manga Manuscript Paper A4 (Doujinshi Size - About 8 1/4 x 11 3/4 inches). 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets)

-AR-IC-160371 \$5.00

### 4-FRAME MANGA PAPER B4

4-Pane Manga Manuscript Paper B4 (Pro Size About 10 x 14 3/8 inches). 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets)

-AR-IC-160388 \$6.95

### MANGA PAPER COVER A5

#### SIZE BK

Paper Cover for Manuscript Paper A5 size. Each pack comes with special papers for different needs. Paper is an important tool for artists. Experiment with these different pa-

pers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-AR-IC-160104 \$8.95

### MANGA PAPER FOR COVER B5 BK

Paper Cover for Manuscript Paper B5. Each Cover paper pack comes with special papers for different needs. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones overlays markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-AR-IC-160111 \$10.95

### POST CARD SIZE MANGA PAPER

Smaller manga paper

-IC-160548 \$2.95



Make Your Own Zip-A-Tone!

### COPY FILM A4

Make your own tone designs using a photocopy machine and your art! Film area is about 8 1/4 x 11 3/4 inches. (5 sheets)

-AR-IC-111007 \$9.95

### COPY FILM B4

Copy Film B4 Make your own tone designs using a photocopy machine and your art! Film area is about 10 x 14 3/8 inches (5 sheets)

-AR-IC-160067 \$9.95



### IC COMIC SUPER BLACK (INK)

30 ml Smooth black ink.

-AR-IC-160265 \$5.00



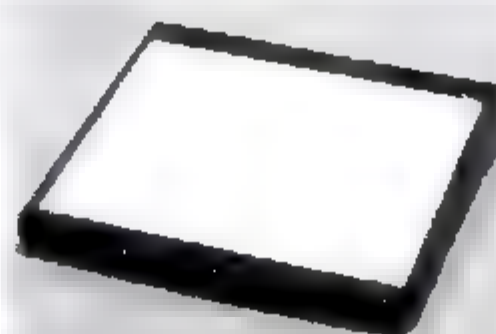
### IC COMIC SUPER WHITE (INK)

30 ml Smooth white ink.

-AR-IC-160166 \$5.00

### LETTARO-KUN WRITING PAPER SET

-AR-IC-160395 \$5.95



### LIGHT TRACER "ARTY" PRO B4

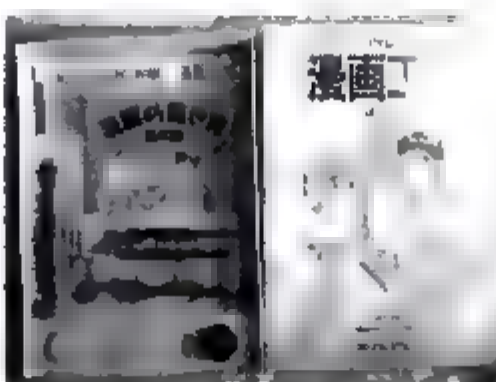
Light box is 360 mm x 300 mm x 60 mm (about 14 x 12 x 2.5 inches). Drawing Size is 320 x 230 mm (about 12.6 x 9 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.4 kg (about 3.1 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-AR-IC-160678 SRP \$105.00

### LIGHT TRACER "ARTY" PRO B4

Light box is 450 mm x 340 mm x 65 mm (about 18 x 14 x 3 inches). Drawing Size is 365 x 265 mm (about 14.5 x 10.5 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.8 kg (about 4 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-AR-IC-160685 \$120.00



### MANGA CLUB KIT

This kit has the tools for all manga artists. It comes with the Basic how to draw manga book. Contains 2

sizes of paper, burnisher, 2 types of tones, stencil for curve lines. Includes 2 G-Pen tips, 2 Maru Pen tips, 2 pen holders and black ink and white ink.

-AR-IC-160128 \$49.95



### MANGA CLUB KIT (MINI)

Children's starter kit. Comes with postcard sized paper that demonstrate how to use tone and ink. Includes 2 G-Pen tips, 2 Maru Pen tips, 2 pen holders. Mini demotone, black ink and white ink. Perfect gift for artistic children and those who just want to try manga art techniques out.

-AR-IC-160302 \$30.95

### MIZOBIKI LUN (LINE HELPER)

-AR-IC-160159 \$3.25

### MOKUSEI MARU PEN HOLDER N-17

This wooden pen-holder holds a variety of nibs.

-IC-300908 \$3.60

### MOKUSEI PEN HOLDER N-20

This wooden pen-holder holds a variety of nibs.

-AR-IC-301073 \$4.30

### NIKKO G-PEN 3-PACK

Flexible pen nib capable of drawing thin and thick lines with the amount of pressure added. Manga artists in Japan swear by this multi-use pen. Face lines are usually drawn by the G-pen.

-AR-IC-302063 \$4.30

### NIKKO MARU PEN

Nikko Maru-Pen 2-Pack Small pen tip. Equivalent to crow quill. This stiff pen-nib is used by manga artists for detailed lines such as eyes, hair, and wrinkles in clothes.

-AR-IC-302094 \$4.30

### NIKKO NIHON-MOJI PEN

A pack of 3-nibs

-AR-IC-302087 \$4.30

### NIKKO SAJI-CHROME

Large pen tip. Also known as a spoon-pen. Used to draw thicker lines and overall general drawing.

-AR-IC-302056 \$4.30

### NIKKO SCHOOL PEN

-AR-IC-302070 \$4.30

### INKING PENS AND NIBS TACHIKAWA 600 CHROME

3-pack of pen nibs.

-AR-IC-302001 \$4.30

### TACHIKAWA FREE SIZE PEN HOLDER

Holds pen nibs.

-AR-IC-300700 \$4.50

### TACHIKAWA G PEN

-AR-IC-302018 \$4.30

### TACHIKAWA MARU PEN

3-pack of pen nibs.

-AR-IC-302049 \$4.30

### TACHIKAWA

#### MARU PEN HOLDER

Holds pen nibs

-AR-IC-300649 \$3.80

### TACHIKAWA

#### NIHON MOJI PEN

3-pack of pen nibs.

-AR-IC-302032 SRP \$4.30

### TACHIKAWA SCHOOL PEN

-AR-IC-302025 \$4.30



### YOUTH SCREEN TONES

Youth Screen Tones measure 10.0 x 14.0 x 0.1, and are available in a nearly infinite variety. Please contact for a full tone catalog \$3.50 each.

## ANIMATION HOW TO... BOOKS

Astro Boy, the greatest character by Osamu Tezuka, guides you step-by-step so you can master all the basics.



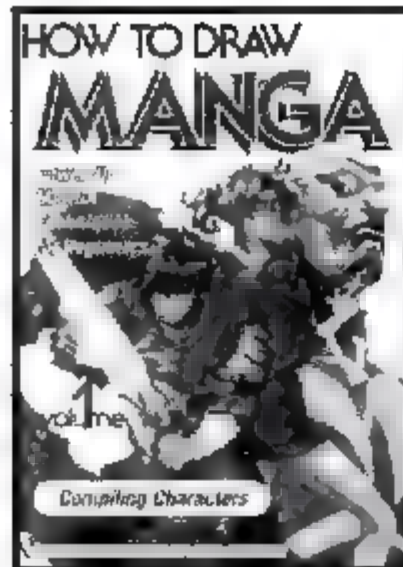
Before becoming an anime artist, one must learn the fundamentals of animation.

• AB1040-1 \$13.99  
• AB1040-2 \$13.99





HOW TO DRAW MANGA  
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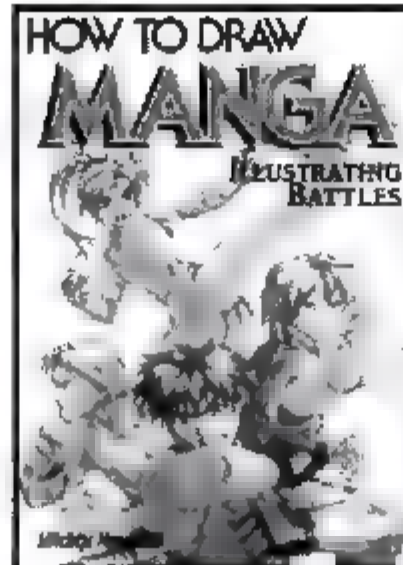
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Getting Started  
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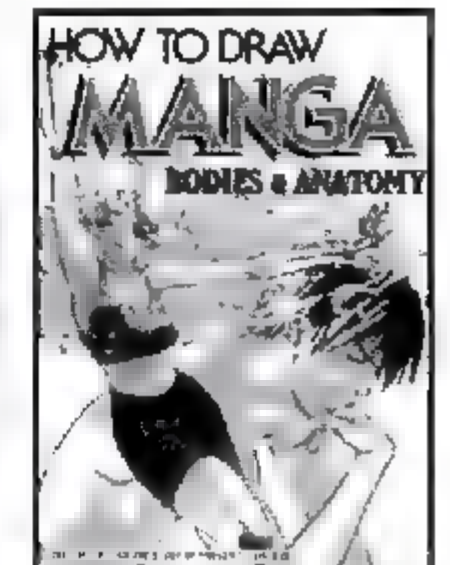
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HOW TO DRAW MANGA  
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TECHNIQUES / DRAWING  
Female Manga Characters  
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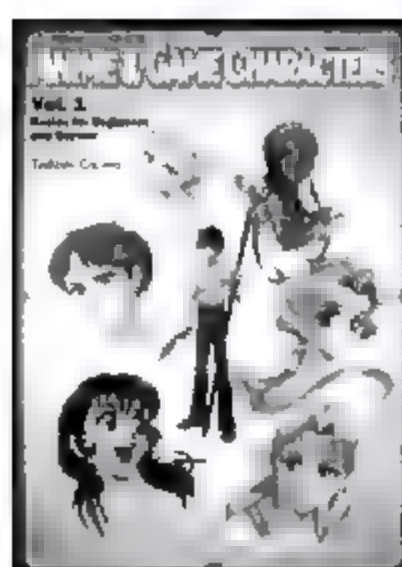
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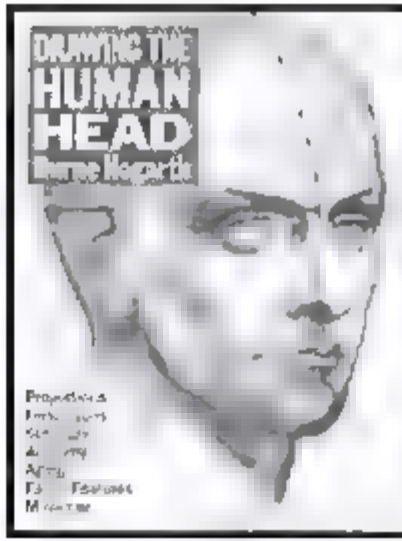


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ITEM# AB1027 SRP \$32.95

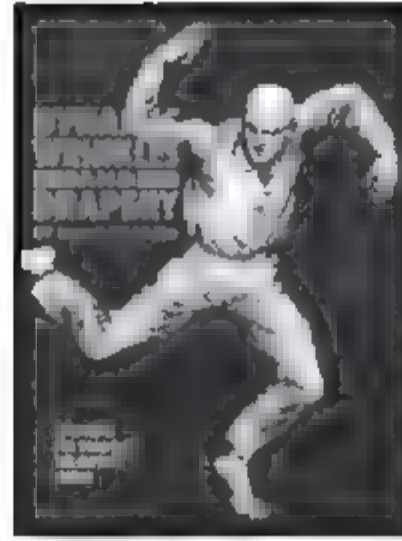




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**DRAWING THE HUMAN  
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**DYNAMIC WRINKLES/  
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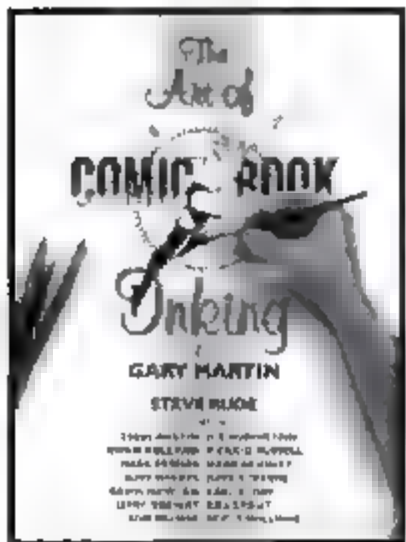
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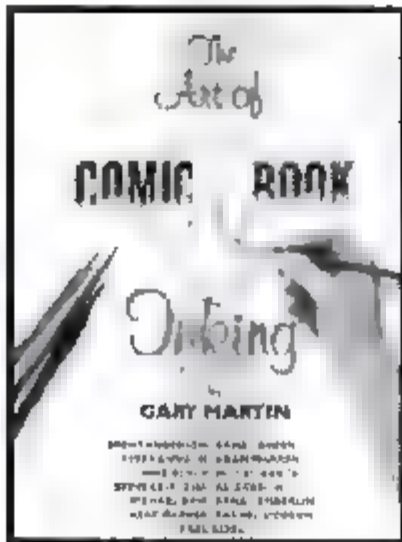
**DRAWING DYNAMIC HANDS**  
ITEM# AB1004 \$22.75



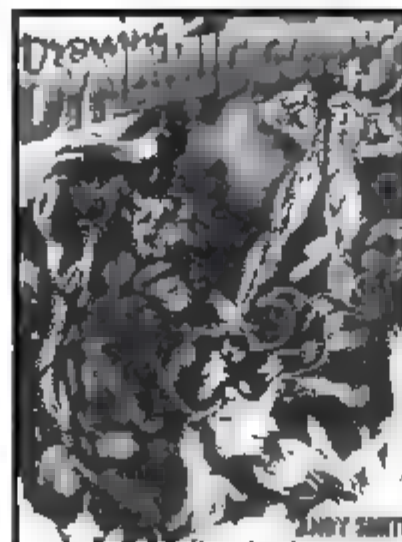
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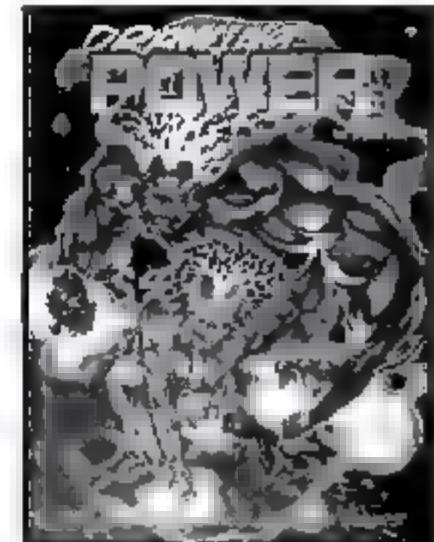
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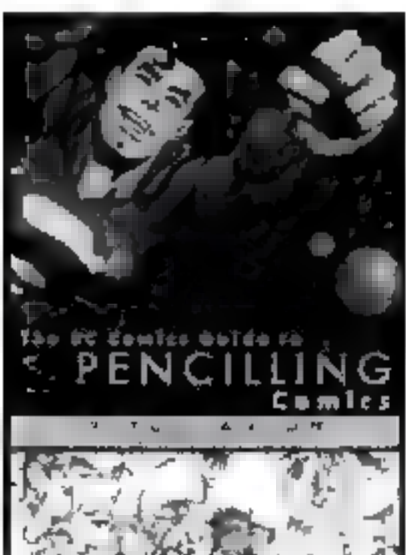
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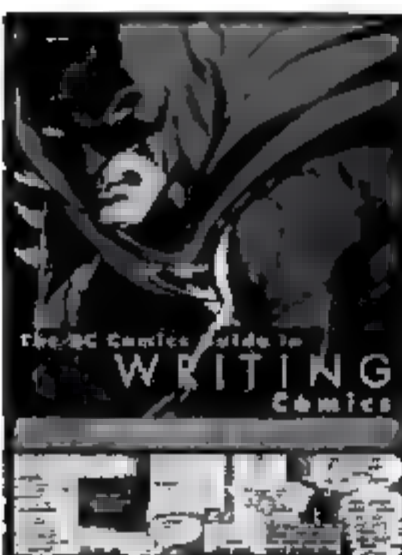
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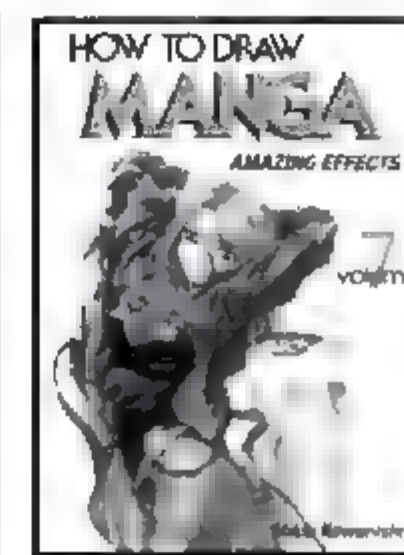
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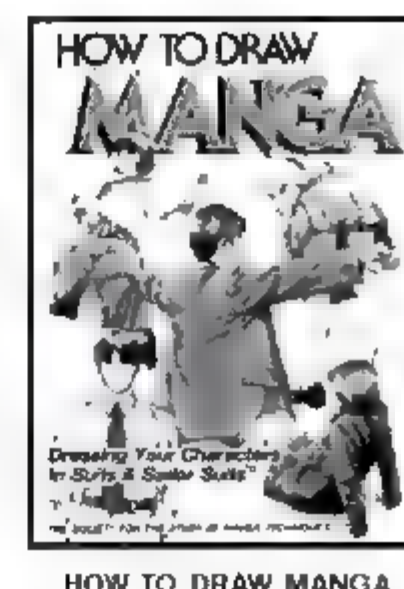
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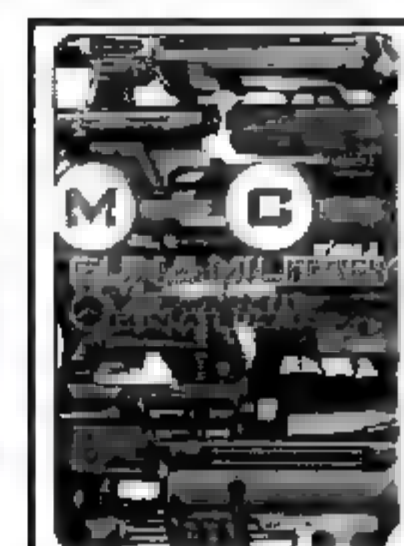
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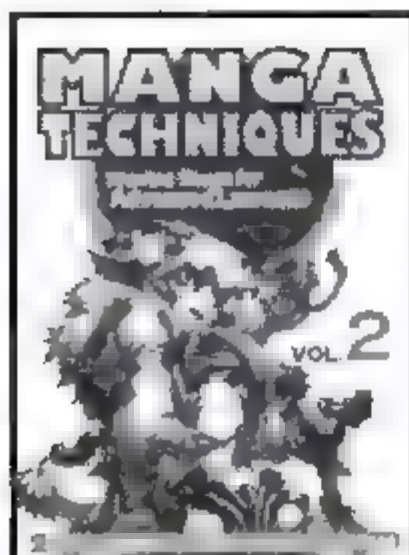


**HOW TO DRAW MANGA  
Gun & Military #2**  
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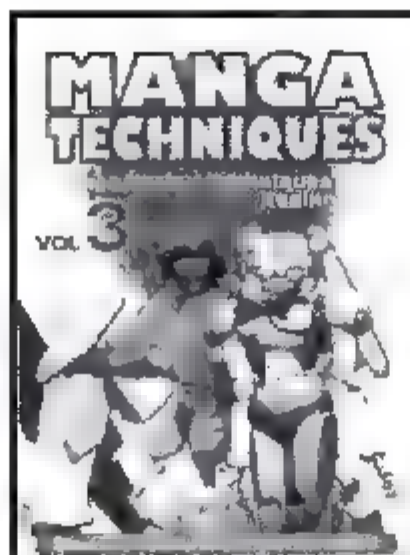




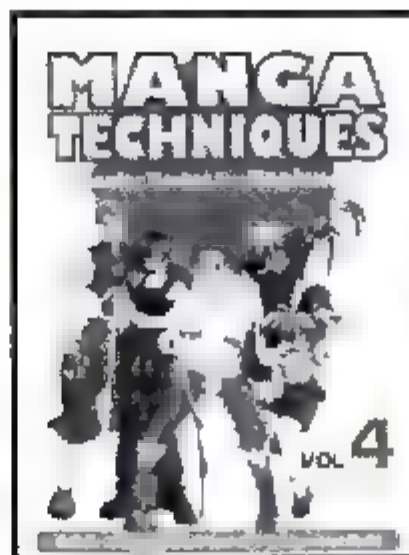
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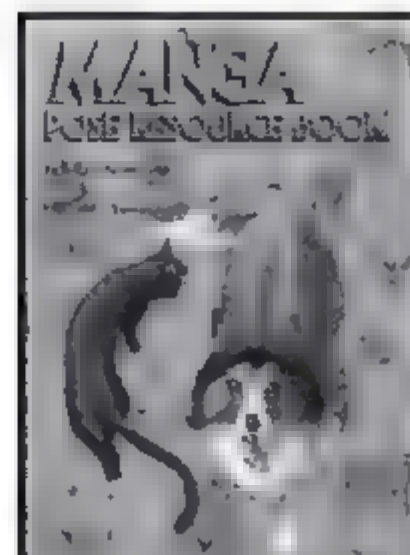
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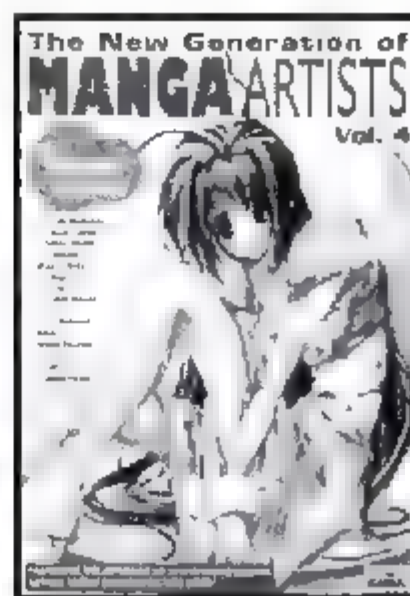
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MANGA ARTIST  
Vol 1  
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New Generation of  
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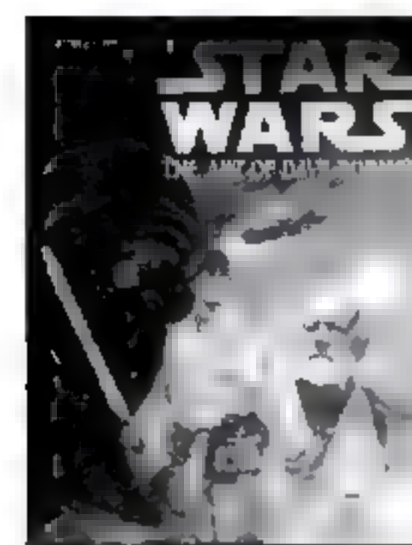
New Generation of  
MANGA ARTIST  
Vol 3  
ITEM# AB1028-3 \$15.00



New Generation of  
MANGA ARTIST  
Vol 4  
ITEM# AB1028-4 \$15.00



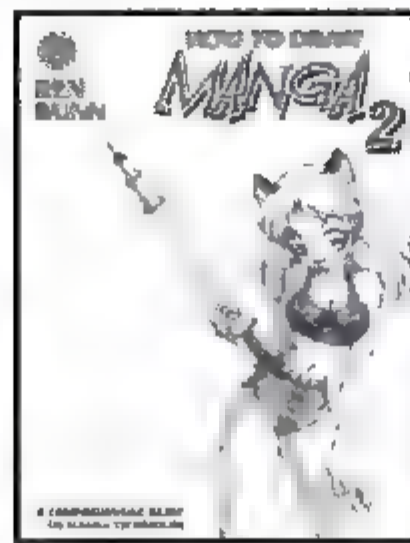
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LABYRINTH 3D ARTWORK  
ITEM# AB1034 \$32.95



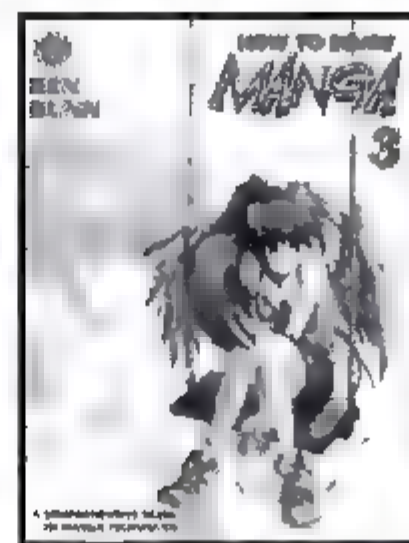
STAR WARS THE ART OF  
DAVE DORMAN  
ITEM# AB1007SA \$23.50



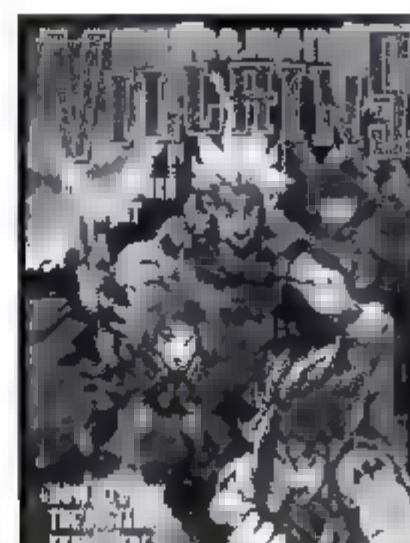
BEN DUNN  
HOW TO DRAW MANGA #1  
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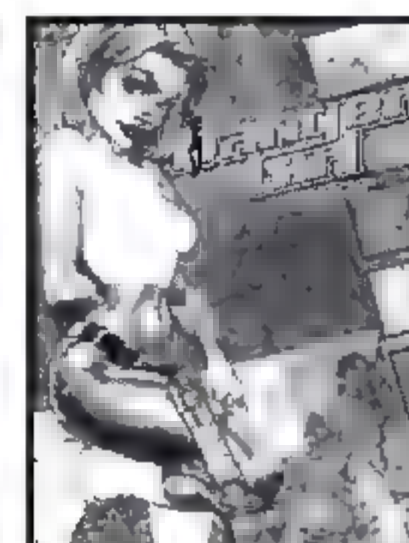
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BEN DUNN  
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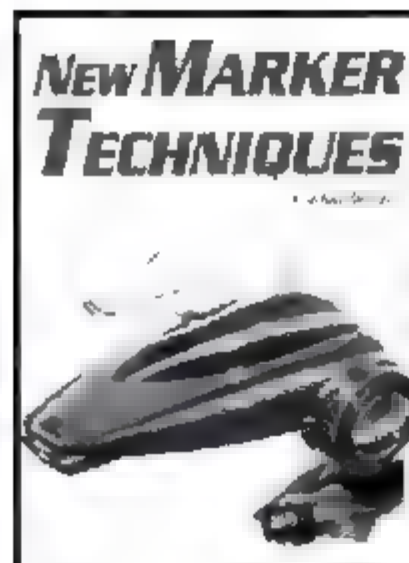
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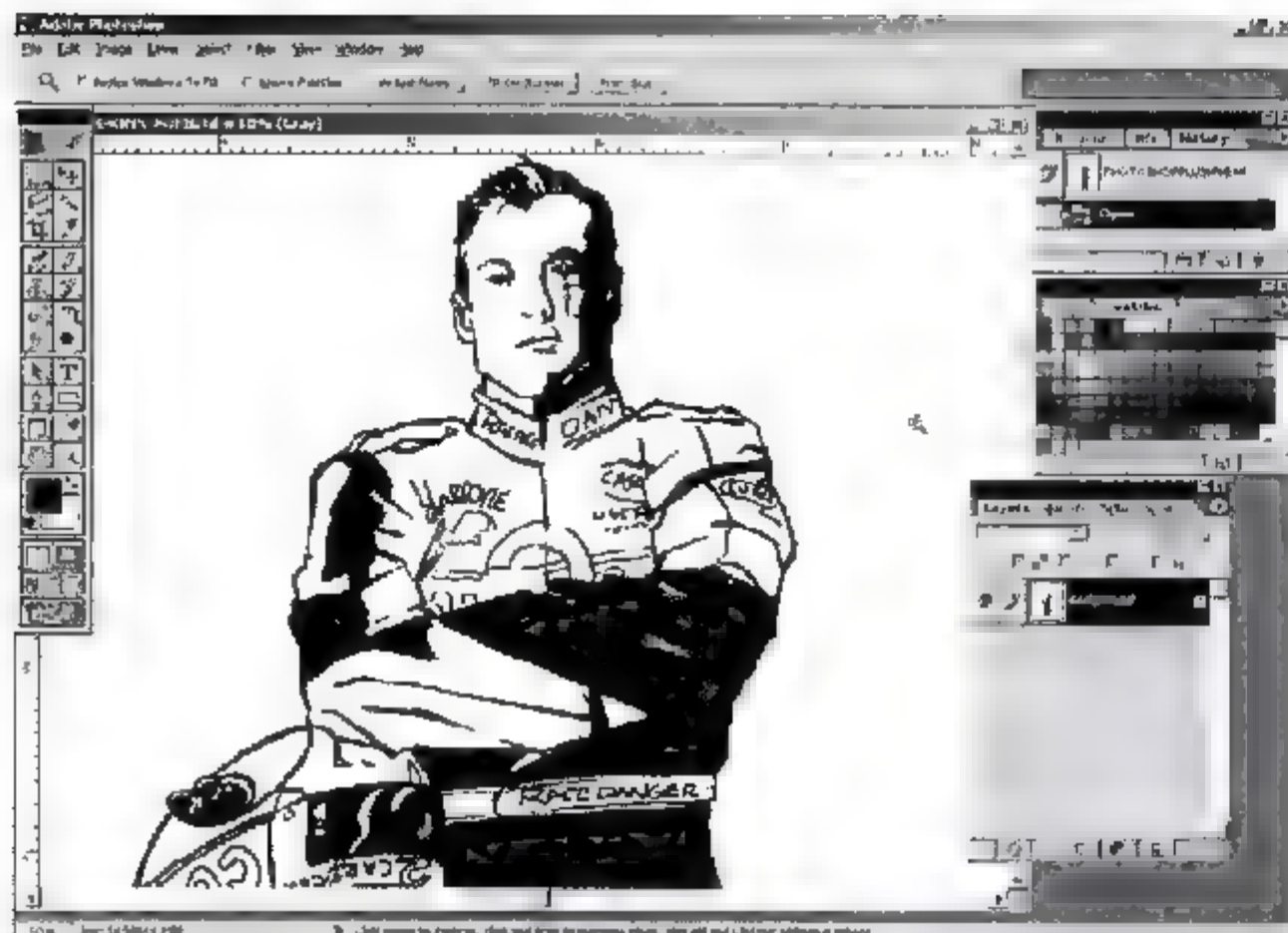
## Something Other than Coloring...

By Bob Hickey

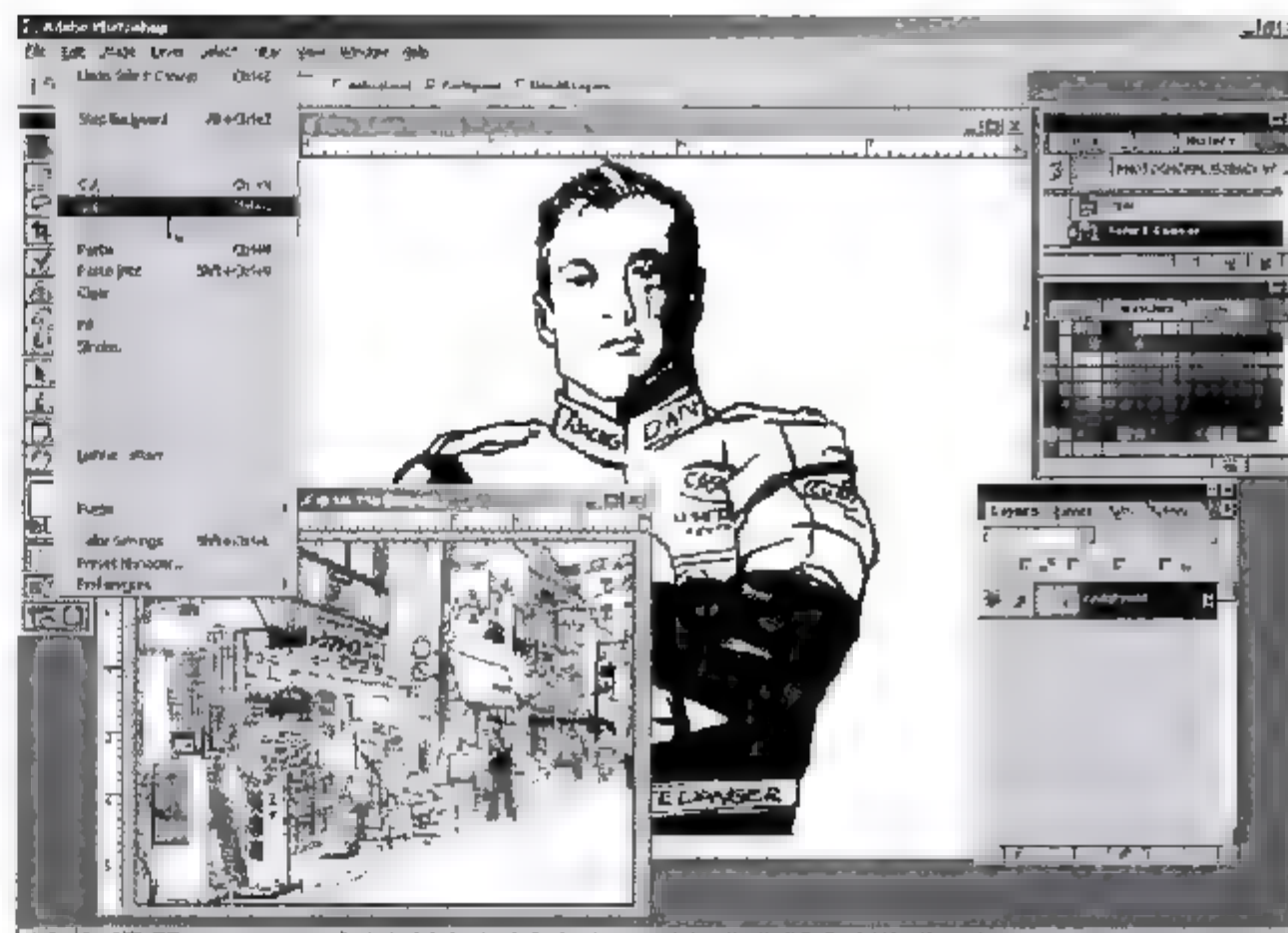
To many of you “shopheads” this article may seem as a no-brainer. But to the artist out there that is always looking for a way to add something extra while not spending a lot of time, this should help. Assuming you have a little basic working familiarity with Photoshop, let’s dive right into things.

We are going to add a background to our figures.





First you'll need to scan in the figures that you want to use.



On the background artwork select all and copy.

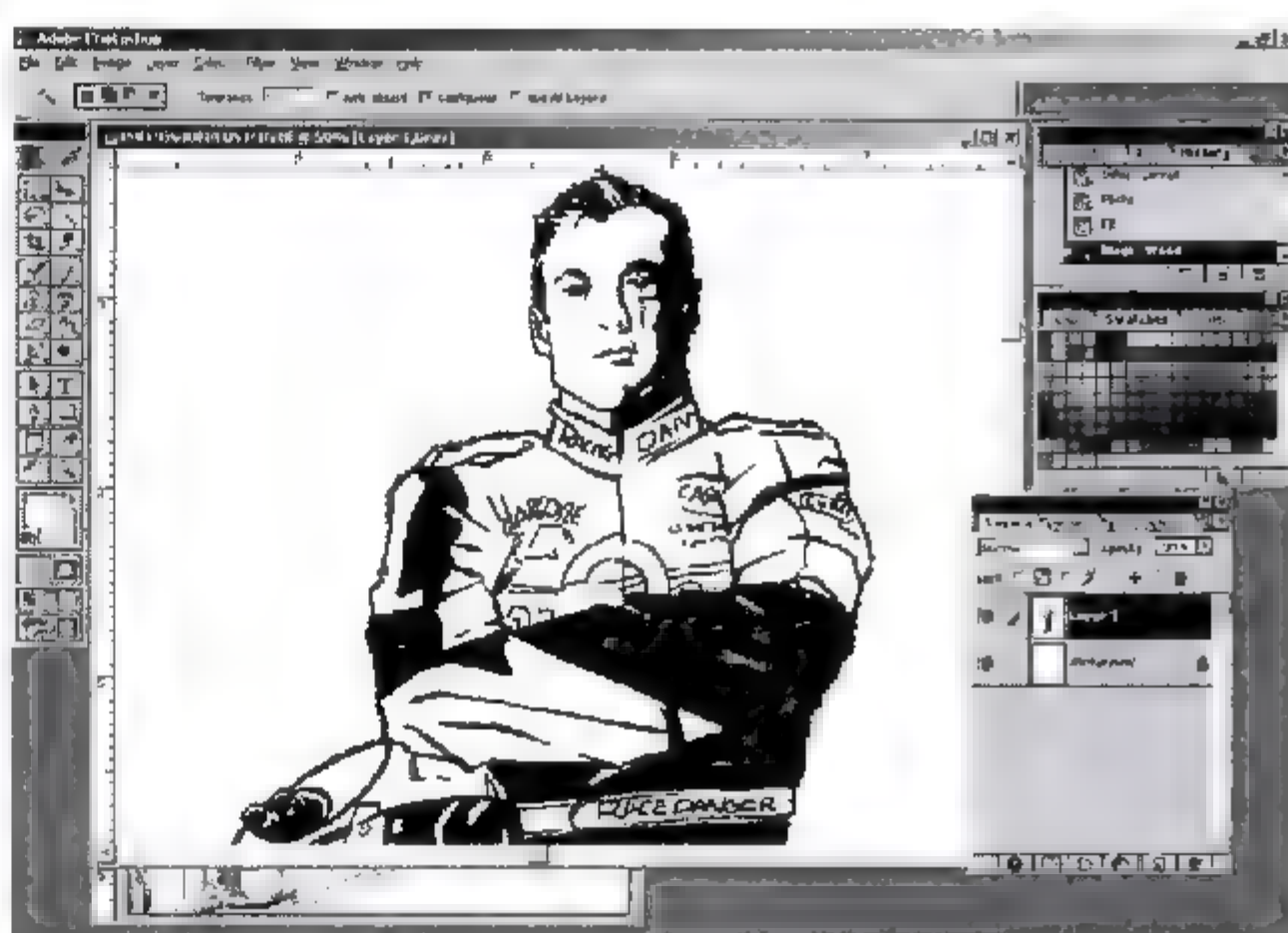


Then scan the background that you like. (If you intend to use your finished piece for print, make sure that it's all right for you to use the artwork.)

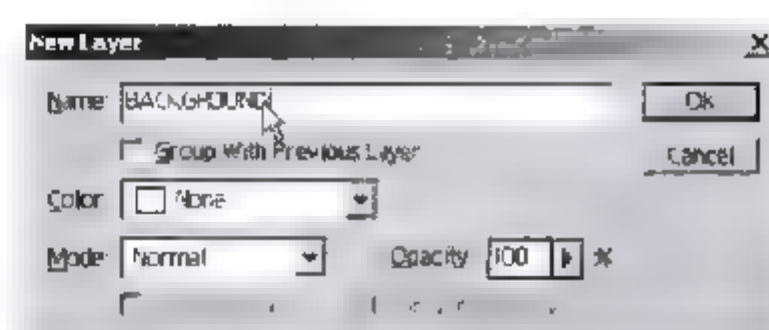
Size the background to fit.

Not too small...

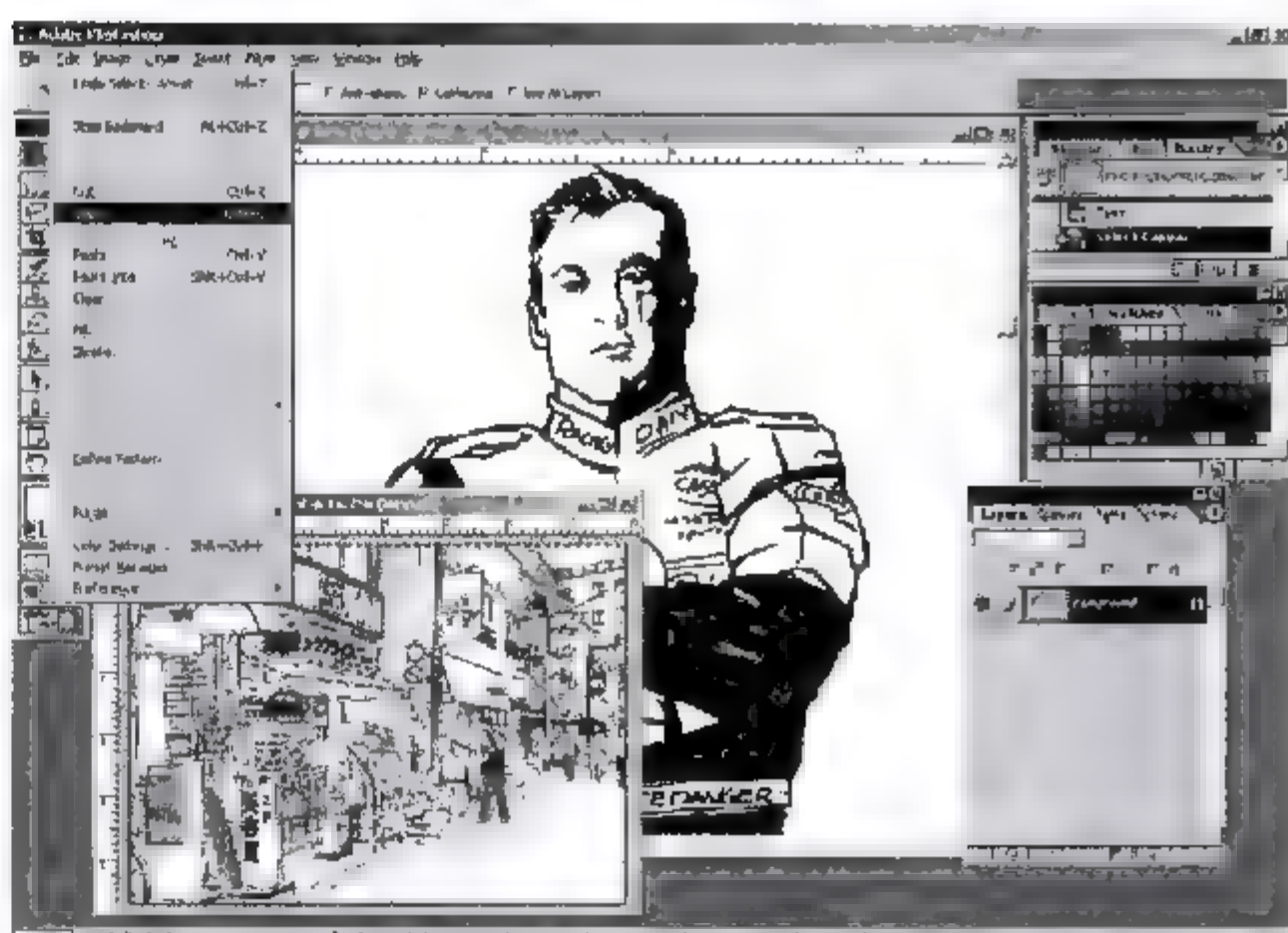
...or too large.



On the figure create a layer and paste the background artwork onto the layer. You'll want to select the figures and paste them on another layer above the background.

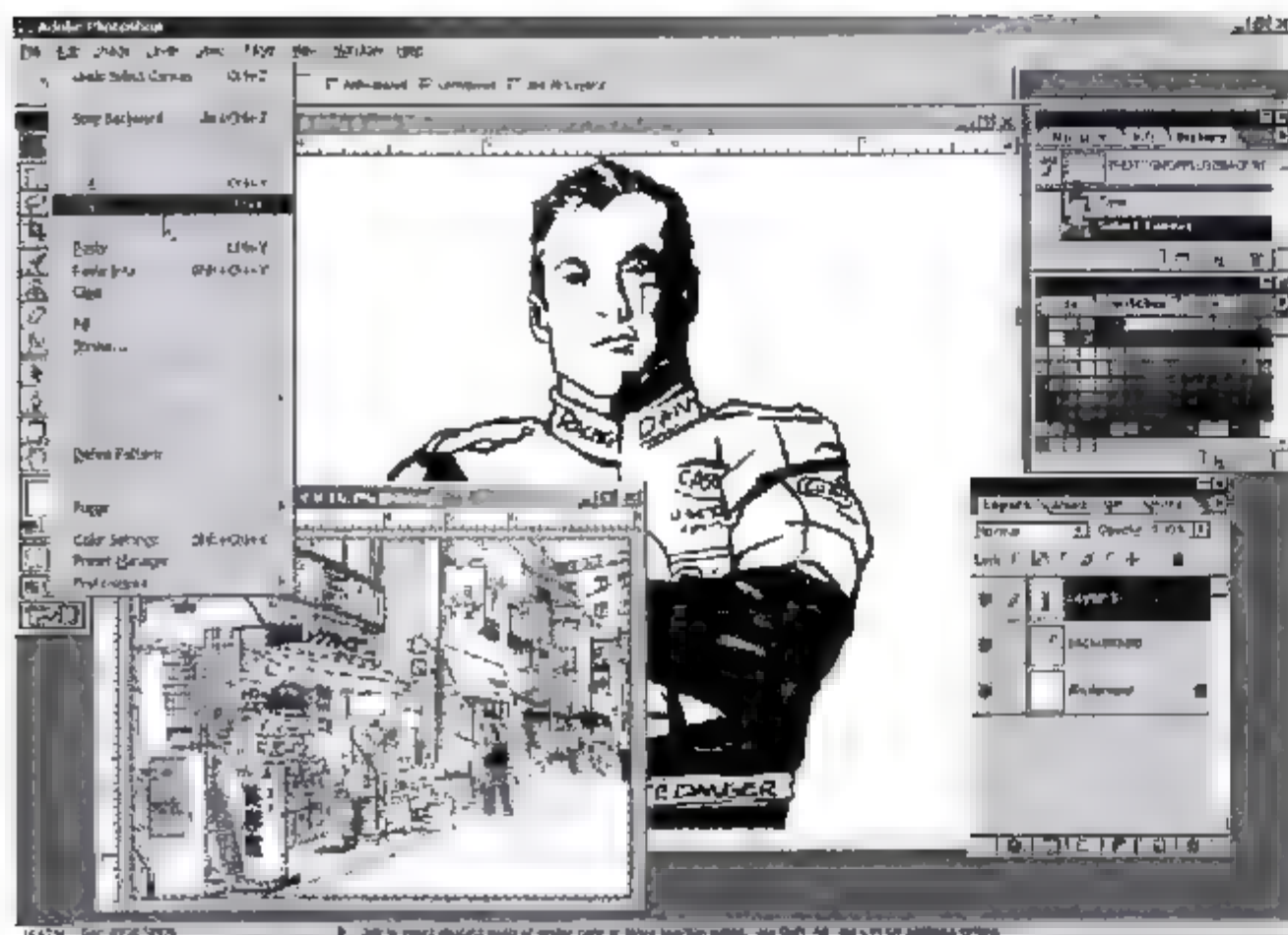


Leave both scans open.



Move the background layer under the figure layer.





Click on the figures side, and using the magic wand tool select each area that you want the background to appear.



Delete the selected areas and the background area should appear. If you missed an area then select it and delete.



SAVE the psd before flattening your artwork. I can't count how many times I've flattened a piece of artwork only to see an area that I forgot to delete.

A couple things to watch for as you are designing the background: Are your figures lighted a certain way that the background needs to follow - is the light coming from the right, left, front or back? Are your figures illustrated as if it was nighttime, or in an environment or time that suggests an extremely strong or unnatural mood setting light source? These are things to take in consideration. Keep things consistent.

This is a simple way of adding something extra to a piece of artwork. There are many different ways to use this method by using photos or clip art (but as I said, don't forget to check on the rights to the piece that you intend to use). A simple figure could be a great poster or trading card, especially using this fast, fun, and easy way to add some kick to an already strong design.

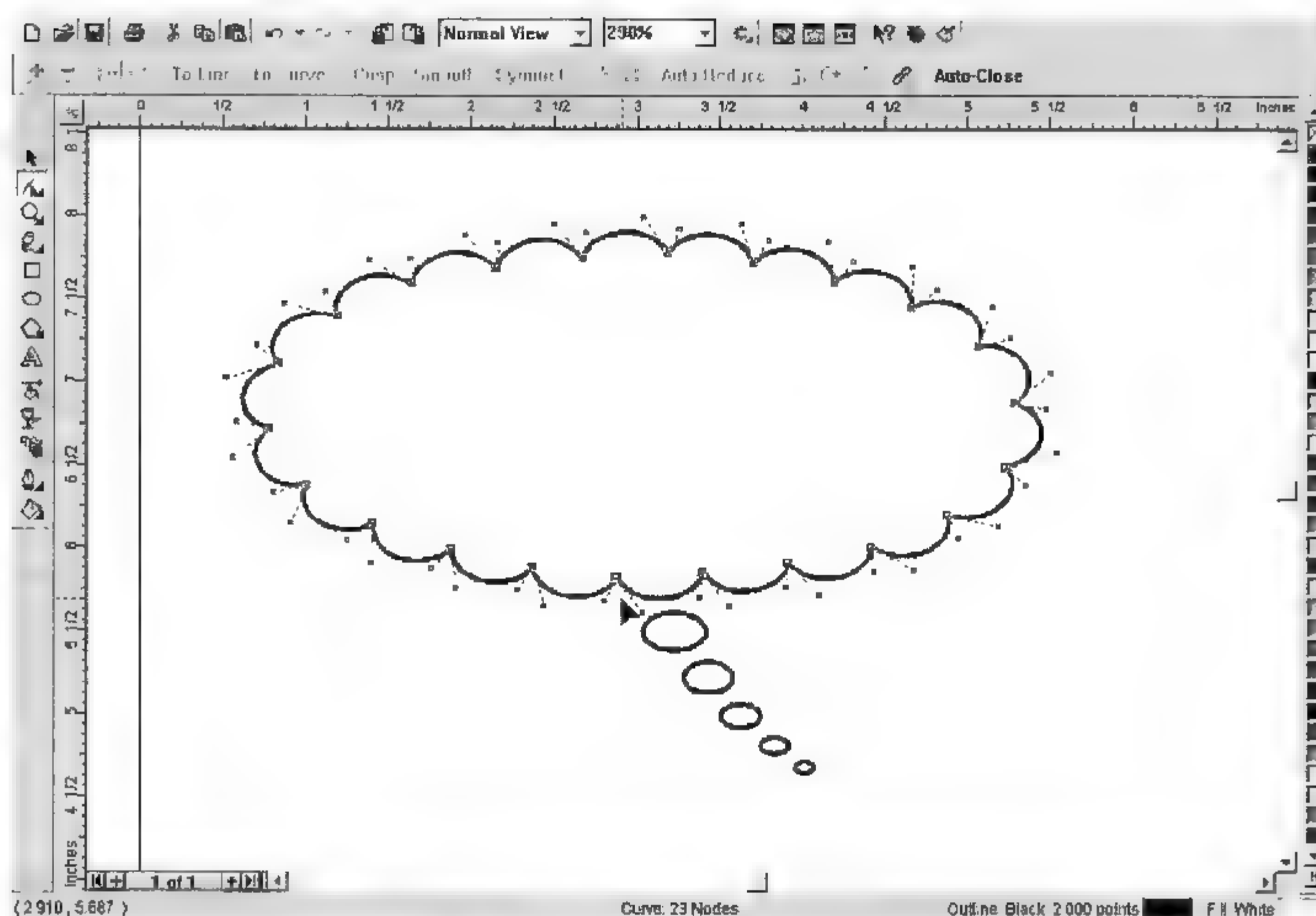
Many of the shopheads will pick apart the layering and removing white space. Yes, you could import the background into an selected area. But this way offers the ability to save the .psd and not worrying about masking etc.

The finished artwork. This quick and easy exercise should offer you addition ability for Photoshop other then just coloring.



## Comic Book Lettering Balloons... Fixing the Nodes!

by Bob Hickey



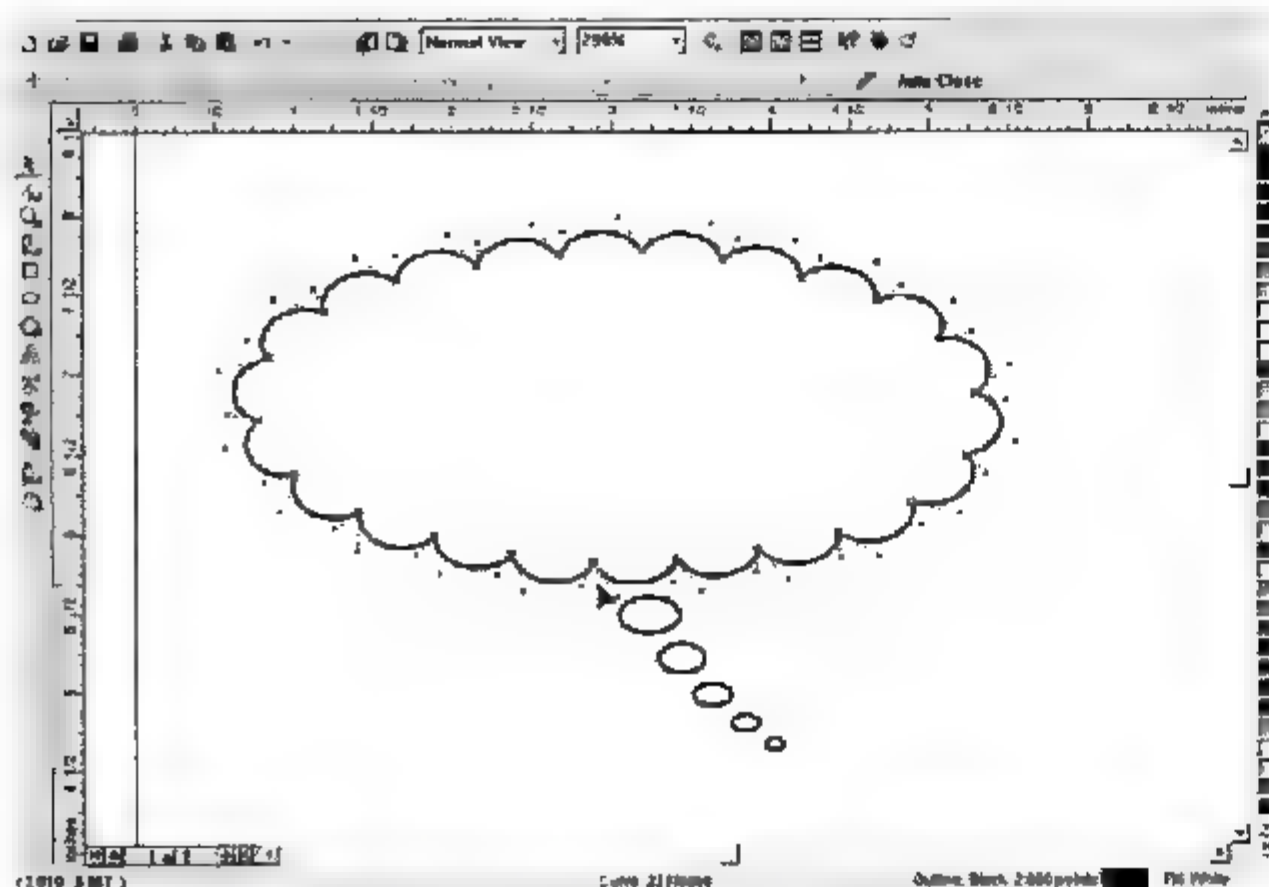
Comic book lettering is one of the most thankless jobs of creating comics, but without the words the comics would totally depend on the art and much of what the writer wanted to express could be missing. In this series of articles we will look at fonts, balloons, and the placement of text in comics.

The word balloon and its placement are very important. Most balloons are filled with a white background so the words are easy to read. You can fill them with color or reverse them but most are white with black text.

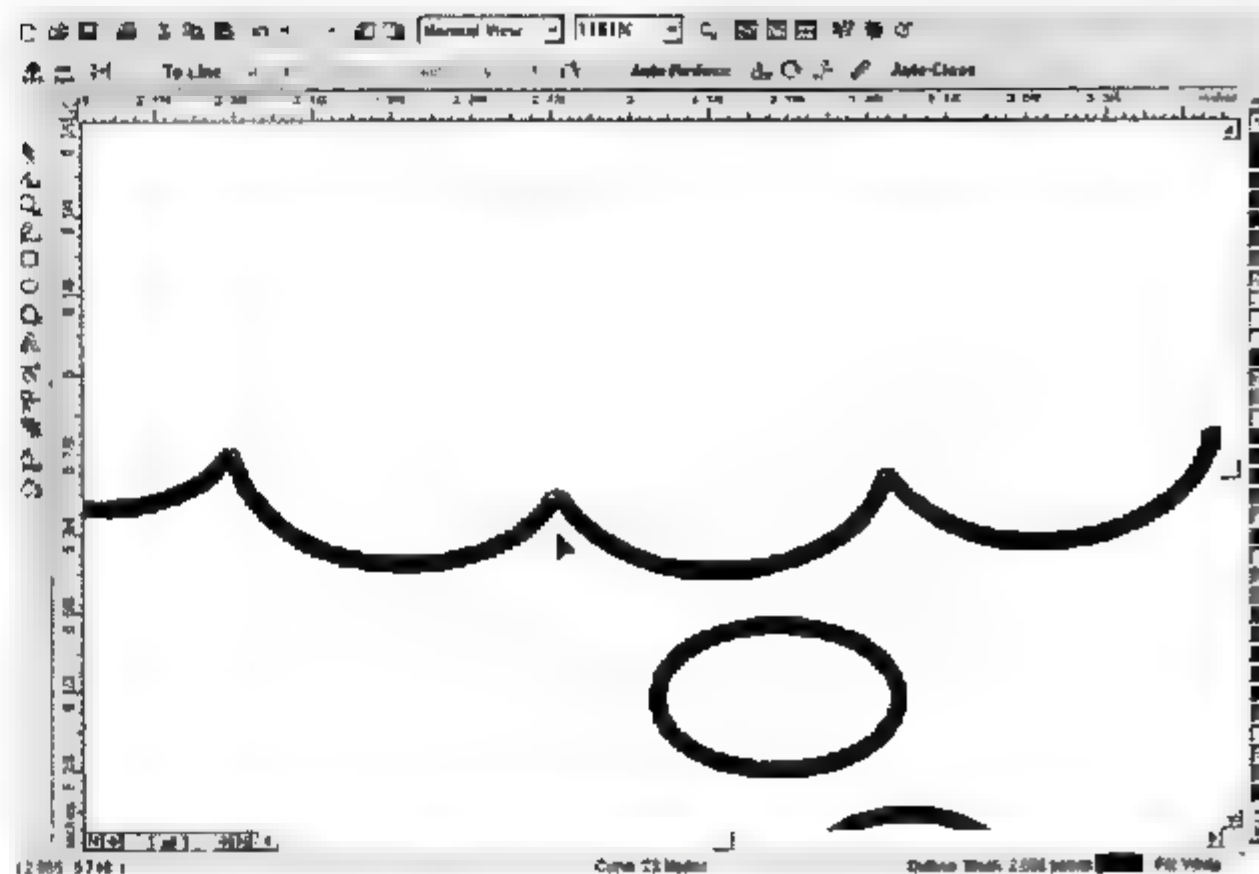
Many fonts that you purchase today have balloons included along with the fonts. Mostly these balloons are .eps files. Usually you can import these into CorelDraw or Adobe FreeHand and be able to size and adjust the balloons without them becoming rastered (distorted by those irritating lines that can run from the top to bottom of your screen) or the line becoming too thick or too thin. CorelDraw works with objects and nodes, Photoshop works with bits. The difference is you can alter and layer objects in CorelDraw much easier than Photoshop.

One problem I recently came across is that a balloon would not fill with a background. This means the balloon is not closed - that a node in the balloon was not connected. The following is the process to find and fix a broken node in CorelDraw. The process is similar in FreeHand.

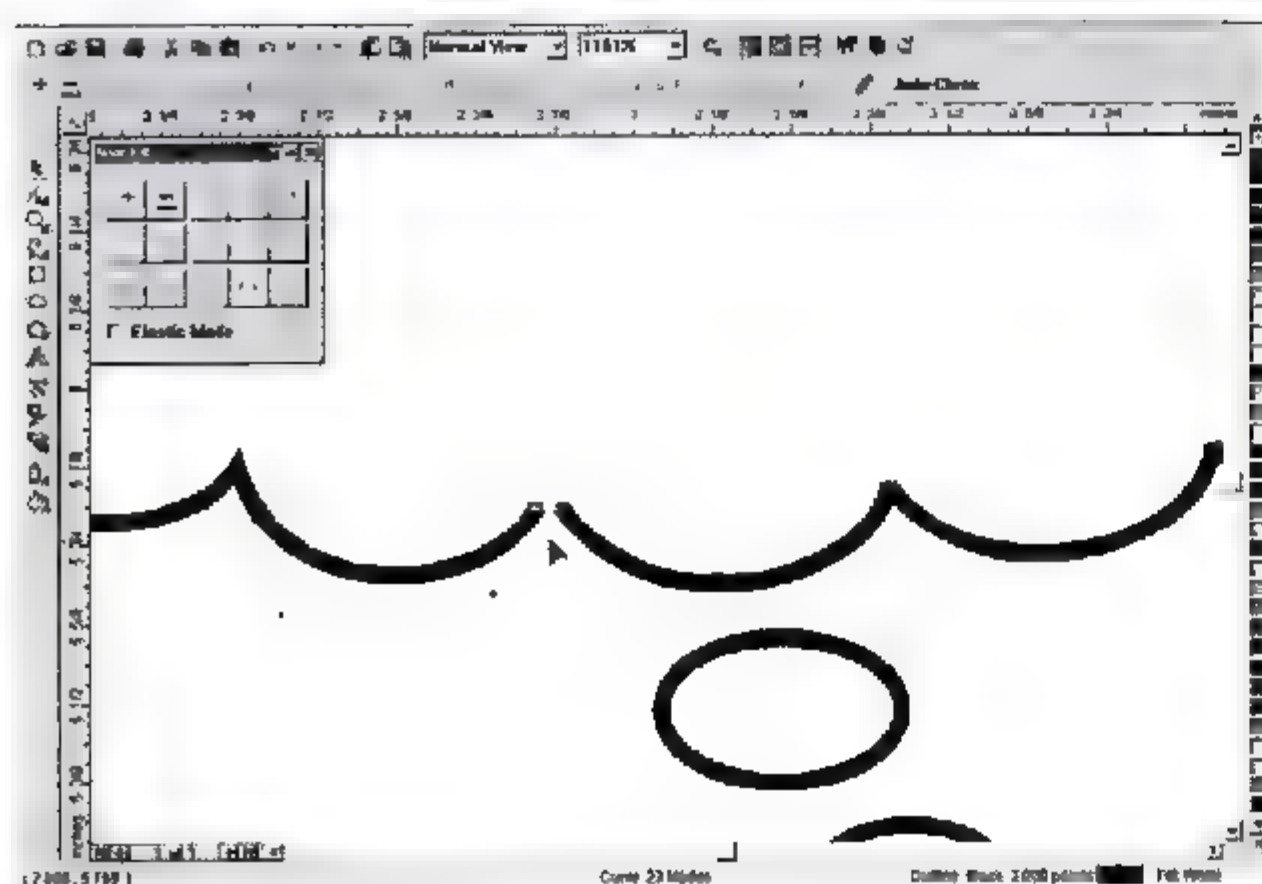




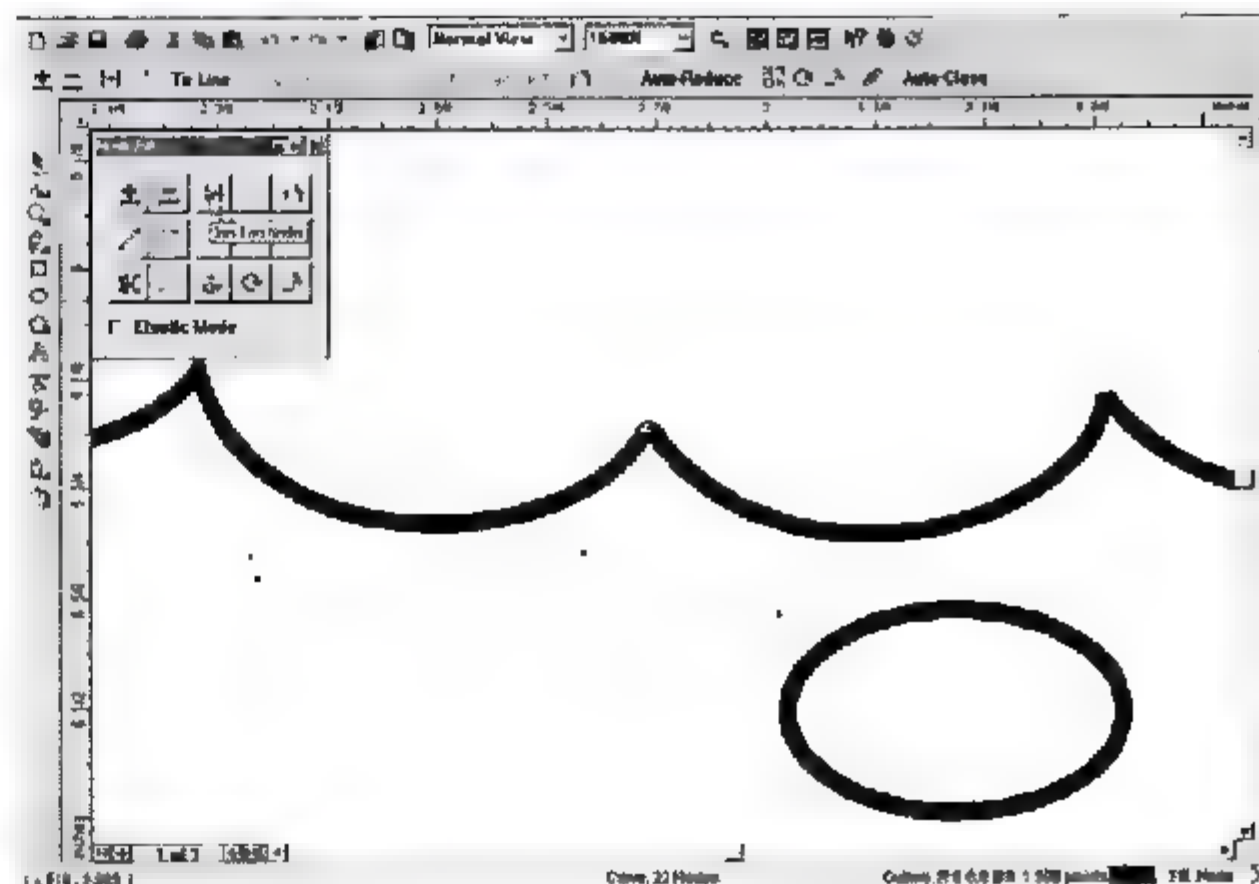
First import the balloon. See if it will fill with a background by clicking on the balloon and then fill with white. If the artwork shows through then the balloon isn't filling.



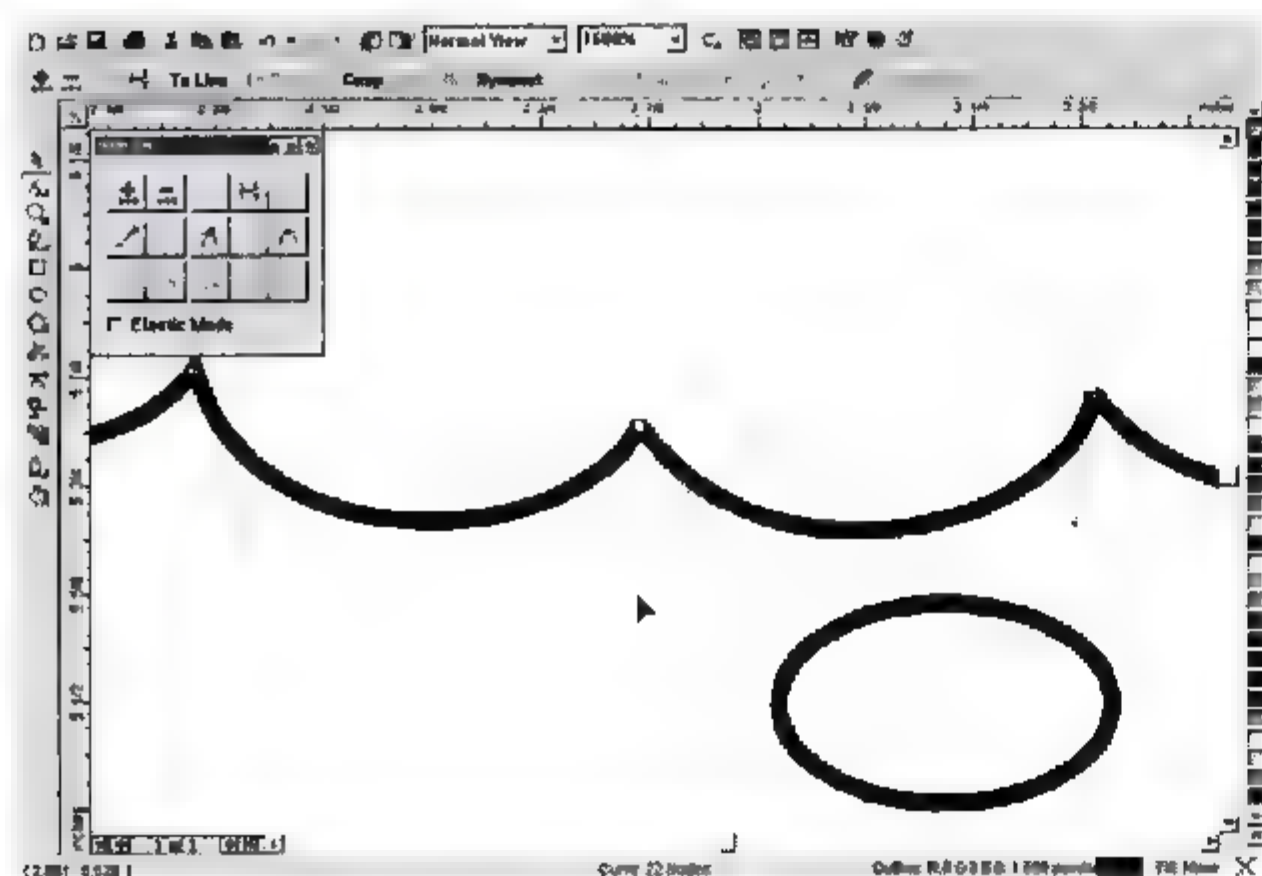
Now zoom in close to the balloon and check each node.



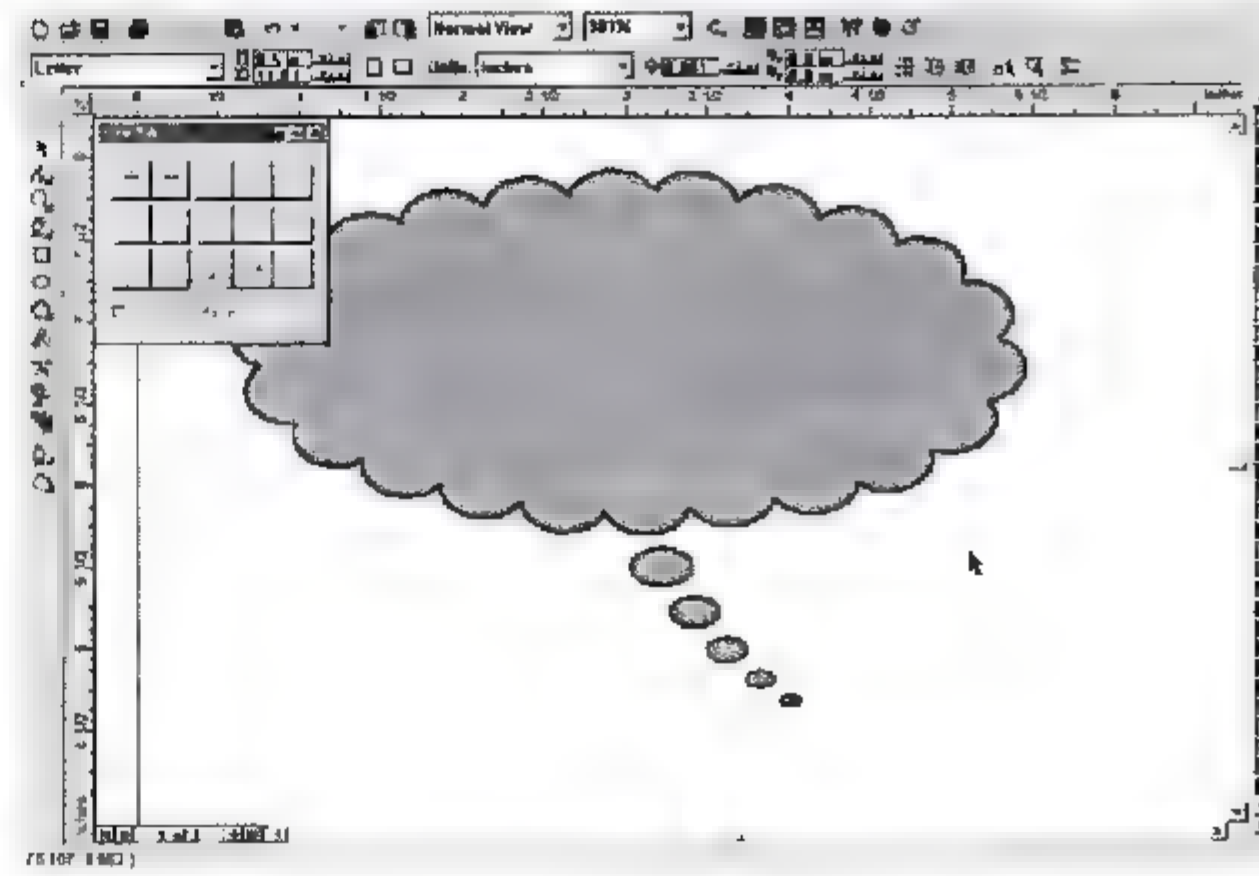
It may not be visible at first, so move each node to see if another node is under it. After moving a node hit undo to put the node back into its original place.



When you have found the two nodes you'll want to join them.



Take the cursor and select both nodes the go to the nodes menu and select the join button.



This should fix the balloon's background problem.

You may encounter more than one "broken" node, so if the balloon isn't filling with a background keep checking each node until all have been fixed. This may sound hard, but it's really easy if you have the basic knowledge of the program that you are working in





# INTEGRITY

The Universe at Your Finger Tips

## Thoughts on Scripting Comic Books

by Tom Bierbaum

“Bitter?”

“How can someone who’s worked in comics be bitter?”

This is an ironic exchange my wife and I had earlier today after she mentioned a former comic writer and his unhappy experiences in the business. My reaction was amusement at how “former comic writer” and “bitter” just go together like Scott Summers and ruby-quartz visors. And this almost inevitable bitterness among ex-pros truly relates to what I want to talk about today: personal integrity.

I think any of us who fell in love with comics at a relatively young age remembers a time when we envisioned the industry as one giant happy family, working cooperatively hand-in-hand producing the most wonderful fantasies in the world — kind of a Santa’s workshop of the india ink and posterboard set. So eventually, many fans have been disillusioned to discover that the industry is as full — *more* full, in fact — of interpersonal strife than any other cold, hard business out there.

And certainly that kind of disillusionment, compounded many times over, awaits many of the eager young pros that enter the industry with hopes and expectations of lifelong dreams fulfilled. The industry often chews up these bright-eyed neophytes and leaves them a lot sadder, a little wiser, and certainly no richer.

Much of this relates to the issue of integrity, something we all try to exhibit, if we know what’s good for us, and something we very definitely want to see in those who have a say over our fates in the business.

But all too often, the people with the most power over us are the people who’re the quickest to sell us up the river. Talk to any long-time pro and I *guarantee* he can tell you a story about how he was royally screwed at some point by some weasel with all the moral fiber of a black-widow spider. It’s a part of life and it’s especially a part of the comic-book industry. But there are ways you can minimize the chances of getting clobbered, or at least limit the damage when it happens.



## 1. Use Your Head.

This is the common-sense part: When something seems too good to be true, it almost certainly is. When people you barely know offer to make your life wonderful out of the goodness of their hearts, beware. When someone says all you have to do is give them “A” and you’ll eventually get payoff “B,” don’t be surprised if, once they get “A,” the chances of ever seeing “B” drop to somewhere around zero.

And here’s one more tip that maybe isn’t such common wisdom but I think is true nonetheless: if someone tells you “you can trust me,” what they really mean is “you can’t trust me.” Genuinely trustworthy people know there’s no point in saying they can be trusted, since you’ll eventually make that judgment for yourself. But untrustworthy people don’t hesitate to make that claim because, well, they’re untrustworthy, and they have no intention of being around by the time you find out it isn’t true.

Also, be careful with people who tell you how great you are, especially if you have no evidence that they actually know your work. You may, of course, genuinely be great, but remember that flattery is one of the most common weapons of a con artist. Don’t suspend your skeptical faculties just because someone says they love your work. If they’re trying to pull a fast one on you, that’s exactly what they’re going to say.

All of this is the kind of common sense you need to protect yourself against flimflam artists of all stripes in all walks of life. And expect the comics business to have its share of these characters. No corner of the world is immune from it.

Beyond that...

## 2. Trust Your Instincts.

If you really pay attention to your initial impressions about people, you’ll find that many times alarm bells go off right away with the shady characters, yet you immediately take a liking to the good

people. When we pay attention to what we’re feeling, not what we *want* to feel, we’re a lot harder to trick.

We humans really are naturally equipped with some pretty good sensors to protect us from the predators in life. All we have to do is put aside our egos and greed and use these instincts, and we can immediately weed out a great many of the cheats and skunks out there.

So if something just doesn’t feel right to you about someone, take a lot of extra care with them and don’t put yourself in a position where you’re vulnerable until and unless they’ve fully put your initial doubts to rest. We’re all certainly capable of initially misjudging people, but if you really listen to your innate “radar,” it isn’t going to steer you wrong all that often.

## 3. Align Your Interests With Theirs.

Even a complete rat isn’t going to screw you if it means screwing himself, so whenever possible, try to arrange your interests so they align as much as possible with everyone else’s. Make deals that are win-win for everyone, so that if the deal falls through, it hurts the other guy as much as you. Even if you have to work with a skunk, try and put him in a position where, if he wants to get ahead, he’s got to work hard to make things pay off for you as well.

How do you do this? Well, for one thing, don’t push a hard bargain that really isn’t in the other guy’s interest — that kind of deal tempts even honest, upstanding citizens to welsh on their commitments.

And you can keep everyone really focused on the good of the project with deals where everyone makes money if the comic sells a lot and nobody makes out if it’s a flop. Additionally, avoid situations where one party gets all the benefits up front and the other parties have to wait. It’s only human nature for those who get their slice of the pie up front to wander off long before the other guys get their just desserts.

## 4. This Isn’t Your Meal Ticket.

Until and unless you’re in tight with one of the established companies, with a signed contract legally committing that company to give you steady writing work over a lengthy period of time, don’t rely on this business to support you. As you’re striving to achieve that secure full-time status, you need to think of every comics-related paycheck as found money, a bonus that will make it that much easier to pay the bills. This way, when money you’re entitled to evaporates — again, everyone in the business has been there — you can merely deal with the outrage and indignity of someone stealing your work, which is a lot better than having to worry about losing your apartment or starving to death.

In fact, as often as not, the experience, exposure and credit you get from working for these here-today/gone-tomorrow companies is more valuable than the money anyway. So if you end up involuntarily working for free, you’re still coming out ahead as long as you weren’t desperately relying on the cash.

## 5. At Times You Have To Remember

### It’s Just a Business.

When you get royally screwed in this business, remember that it *is* a business. If people are losing money and they see a move that would hurt you but would cut their losses, they’re usually going to cut their losses and not worry too much about your feelings. And maybe it’s for the best — if that company’s going to be around to give you and other people jobs in the future, they sometimes need to be fairly ruthless and mercenary about making a buck.

## 6. At Other Times, Remember It’s Anything But a Business.

Sometimes you get screwed because other people *forget* that it’s a business and start fighting over creative decisions the same way 5-year-olds fight over the rules of their cow-



boy-and-Indian games. This is an industry filled with folks who feel passionately and sometimes obsessively about what is and is not a good comic book. You can't expect clear minds and sound business judgment to always rule within such a crowd.

The trick is to not let the inconsistency get to you. One week you'll get clobbered because somebody's imposing the rules of business on you and the next week you'll get clobbered because somebody is suspending the rules of business and saying things are just going to be the way *they* want them to be. You'll know you're truly a part of this industry when you notice the rules are being applied when they can hurt you and getting suspended when they can help you. That's just the way it is when you work in comics and occupy one of the lower positions on the totem pole.

The only thing you really can do is pledge that someday you'll achieve a position of influence, and when you do, you'll treat the people under you better than you're being treated yourself.

Which leads to the key point...

## 7. We're In Charge of Our Own Integrity, Nobody Else's.

Much as we wish everyone dealt with us on the up-and-up, that's just not the way it's going to be, and there's nothing we can do about it. It's our job to make sure we're living up to our own standards, and not our job to police anyone else's.

Nobody likes a moral crusader who appoints himself everyone else's conscience. If you go rampaging through the business demanding that other people live up to your standards and loudly condemning those who don't, the sound you're likely to hear through most of your brief career will be a lot of doors slamming shut.

The rats in the business will sooner or later meet up with the just consequences of their actions, and you've got far more important things to spend your energy on than trying to avenge their transgressions. Worry about your career, and let people with a lot more clout and security have the fun of dealing with the cheats and swindlers.



*It's natural to come into the world of comics expecting nothing but honorable people working hard to realize your professional dreams. But you'll quickly realize what you're really grappling with is a real beast of a business.*

STORMQUEST: TIMESTORM GRAPHIC NOVEL

On the other hand, don't let the loose morals of a few convince you that your integrity doesn't matter. You may not see it immediately but there are real and powerful consequences for unethical behavior, and no aspiring pro can afford to bring those consequences down on himself if he expects to ever break into an extremely competitive business.

So honor your word, meet your deadlines, live up to your commitments, don't make up phony excuses, don't talk ill of your colleagues behind their backs, don't blab trade secrets, don't screw people out of money, don't try to make changes behind people's backs, don't steal ideas, don't blame other people for your foul-ups, don't tell people you love their work and then bad-mouth it behind their backs, don't secretly try to get people fired, etc., etc.

It's a small industry and you'll find opportunities evaporating awfully quickly if people find you can't be trusted. Conversely, if you're talented and quickly establish a high level of integrity, that's going to really work

in your favor as you progress through the business.

Which brings us back to the original point about how many people come out of this industry feeling bitter. It certainly comes as a shock to most of us when a business that glorifies truth, justice and the American way sometimes seems itself so utterly devoid of those qualities.

And that's why I say go in with your eyes wide open, minimize your vulnerability, and don't expect or require integrity from anyone but yourself and you'll minimize the chances of coming out bitter. The comic industry isn't your personal dream machine; it's a cold, hard, and sometimes depressingly unprofessional business.

Just be thankful in those blessed moments when this beast of a business actually brings you a little joy. Try not to obsess about the more frequent times when it just acts like a beast. That's what it is, and unless you become big and powerful enough to tame your little corner of the business, a beast it will remain.





# Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. however, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e mail missives to [sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com). With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Hey Bob,

First I want to congratulate you on your third year of Sketch. I don't buy every issue, and to be honest, I find some of them a little awkward, but I like the magazine and respect what you're doing. I'll take it, rough edges and all.

Now for some art questions. I knew I should remember Flint Henry's name, but I couldn't remember why? I met him at a convention a long time ago. He was a very funny and nice guy drawing a really violent book called Grimjack. NOW I remember him because he was wearing a white glove like Michael Jackson while he drew...what's up with that? That's why I'm writing YOU, Bob. He was using a blue pencil to work with that he swore by, a blue Col-Erase. I think I'm spelling that right. I've looked through your catalogue and can't find them, what do you guys suggest using? Please DON'T recommend those chalky non-repro blues, they suck.

I don't draw much anymore, but when I do I know I want good board. There are no art stores around here, so I buy from places like Michael's or AC Moore. Got a pad of Strathmore 300 smooth bristol, drew a Wolverine fighting robots, and can't seem to erase the pencil before I ink it. The pencil leaves a dark ghost no matter I what I try to erase it with. I don't want to use an electric eraser for fear it will go through the page. Sure I can lightbox it, but what a pain, and it will happen again. Tell me what's wrong. Is it the paper? Humidity? Can I save my drawing and can I use the rest of the pad?

Try and cover more of the artist's technique in your cover interviews, that's what I want in Sketch. It's nice, but I can read about their history and stuff other places. Here I want to see how they work and what they look at.

Thanks, and keep working.

Troy

Troy

I'll let Flint handle the white glove Michael Jackson. Flint??

We do have the Col-Erase. They have an eraser like a no. 2 and they do erase well, sometimes too well depending on your surface. Col-Erase is the only non photo blue pencils that we carry, check us

out again.

What kind of lead did you use in your Wolverine drawing? The board might be damp, but off the bat it sounds more like a case of 'heavy hands.' Do you bear down hard when you draw? Try lightening up on your pressure a little, or maybe look at the lead you were using when you did the drawing. If it was a darker or harder lead then maybe you'll want to use a lighter and softer lead. A kneaded eraser works well, try one of those before you break out your electric eraser. As for using the rest of the pad, try using a page from it as a test sheet using a lighter hand and/or softer lead to see if you get better results. See how things work out on a test piece before you put a lot of time and work into another final drawing. If you still have trouble let me know and we'll check into other possibilities.

As you've seen we have modified and change interview formats. This will continue to happen. We can't please everyone, but I'm for more tech info when we can get it.

Take care,  
Bobby

Hi Troy

I'm glad to hear you remember meeting me, sounds like a favorable experience outside of the "Michael Jackson" glove. Sketch is a family oriented magazine, so I have to edit my own views here. Let me simply assure you that I am not a MJ (though in all fairness I have considered dangling the occasional baby from a balcony) fan or an OJ fan, while we're speaking of oddball gloves. The white glove in question was a film inspection glove. Many artists put a sheet of smooth paper beneath their drawing/inking hand to keep it from gumming up the surface of the art board they're working on. This helps avoid any number of obvious soiling problems, from preventing pencil smudging to avoiding perspiration stains when working under the Dreaded Deadline Doom Clock. Some artists lightly spread talcum powder on the surface of their drawing table around the art board to keep their hands or exposed forearms from sticking to it. This not only helps protect your art board from some of the unpleasantness of being

human, it also helps you keep smooth and steady when doing things like template work, speed lines, or brush strokes. Look Ma, no "dry waterslide" friction glitches!

I had used film gloves at my "guy in suit and tie" account exec position for a computer graphics firm before breaking into comics full time. I did a lot of my own storyboarding and film and transparency handling during client servicing, found I much preferred them over the paper under-the-hand bit, and always used one at con appearances at the time we met. You might be able to get a sample or two from a photo shop, if you can, give them a try - one might help you with your erasure problem by keeping your skin from mashing/grinding graphite into the surface of your bristol. You can also order them if you wish, they'll probably run you under ten dollars for a dozen. They're made of cotton, quite comfortable and very useful, if not very stylish (as evidenced by my con fashion mistake). Another thing you learned here at Sketch: use them in the privacy of your own home! Enjoy.

Flint

Bob,

I'm working on my first writing-for-publication effort. And, yeah, I'm planning it as a comic book. Sketch has been helpful in a number of areas related to writing for comics. HOWEVER, my situation is complicated because my project is a derivative work (done on spec) based on copyrighted property owned by someone else. Could BlueLine Pro cover how to find the right Agent for me and others who might need representation? Is there a directory for agents who can specifically help with comic books - that is separate from agents who handle Hollywood scripts? What questions do I need to answer for the agent to feel he can work with me? What criteria should I use to determine if an agent is worth his salt, or right for me? If you can't adequately address these questions in Sketch, how about in your mini series (How to Break into the Comic Book Business)? Any answers are appreciated.

Thank you,  
Ted Rickles



Ted,

*Good questions, ones we'll want to cover in-depth as an article in a future issue. A number of agents disappeared or dissolved along with the mid 90's market. There are some good creative interest affiliations out there, but most of them deal with established talent. Good luck with your efforts, and check out Scott Mitchell Rosenberg's Platinum Studios at [www.platinumstudios.com](http://www.platinumstudios.com) to see if that might help your needs?*

Flint

Hey there Sketch crew

Firstly let me apologize for not writing for a while (it's not like we are pen pals but I know how much feedback is important, so apologies are in order I think when I am getting so much out of your mag).

Second your mag IS BRILLIANT! I think it really is helping a lot of people and I know I am getting quite a lot out of it. As an inker I am obviously biased towards the inking segments you have had so far (more, MORE). But I always look forward to Beau Smith (I think he has lots of great ideas and he is a great motivator), Chuck Dixon and Tom Bierbaum (I think their articles go a long way to demystifying the whole comic book making process). Also as much as I don't really look forward to some of the other columns I always make sure I read them because I know that they are full of information and I might pick up on something. However I really do have to mention Mitch Byrd and how cool I think his art is. There have been quite a few artists that have inspired me and that I wish I was as good as them. But only a select few have literally (I really mean that too) made me pick up a pencil and draw: Joe Madureira, Mike Wieringo and Mitch Byrd (I hope he takes that as a compliment but if not I can only say that it's the truth in my defense \*S\*). I really wish I had a series with his art but impossible as it might seem to you I had not heard of him until you started publishing SKETCH. Please let him know that as soon as I can I will be buying his "Notes to Draw From" (hmmm I wonder if I could get it signed).

Also I think you guys have a great variety of books advertised but I am really surprised nobody has suggested this particular one: "Perspective for Comic Book Artists" by David Chelsea. It is a brilliant book and I really would have to say that it has all the perspective any comic book artist could possibly need. And I cannot wait to get my hands on that "How to break in to the comic book business" series you guys are publishing.

I did not mind the article on Alan

Moore but I think it was not on par with some of the previous articles. We have been getting a lot of detail about how the featured artist works and what he does and does not do that I just think was not covered in the Alan Moore feature. The tool spotlight is definitely a good one though and as much as I don't use lens flares (that was the tool right?) I can imagine you guys spotlighting something that I would use and so I think it's a good thing.

On a last note I think the subject of workshops touched on by Mr. Hickey was an excellent one. I always try to make it to them every time there is a con (in Australia the ones I go to are SUPANOVA and COMICFEST). They have it on the Friday preceding the con weekend (put on by my friend Tim McEwen and UNREALISM) and they are just the best. I just wish they were longer. So far I have had the pleasure of learning from David Mack and Walter Simonson (I missed out on Team Red Star). I however fail to see them as a good replacement for the old "apprenticeship." I would love to learn all I could learn from somebody who I thought was great artist. I can imagine the energy and experience you would get would be awesome. Not just for the novice but as a teacher I think that is one of the greatest things you can pass on your knowledge. So I would love to know what some of you guys at SKETCH think of being an apprentice over the net (I can understand the novice would no longer be able to take out the trash but I am sure there must be some advantages).

Ok I think I will leave here for now. Keep up the great work guys and thanks for everything.

PJ

Keep the child alive.

Dear PJ,

*It's always good to hear from you, and we appreciate you taking the time to write us again to not only let us know your opinions, but bring up great stuff as well - this is just what we want, need, and hope for, thanks! We hope more Sketch readers will follow your example.*

First, thanks for the compliment - we're not "brilliant," but we do what we can to bring everyone an educational and enjoyable time to push you in your creative work. Our fine contributors you mentioned all share a strong sense of community and want to share the excitement, fun, and ups and downs we had when breaking in - and obviously, what we've learned along the way - with everyone out there, especially newbies, in the hope it will help your creative

journeys. We're glad to hear we're helping you along, and it seems as though you have plenty of company. We're proud and pleased that we are succeeding in our goals.

*I couldn't agree with you more concerning David Chelsea's excellent Perspective for Comic Book Artists. I intended to review it at some point in the future. It's filled with great info and diagrams, is very "artist friendly" in its execution, and very worthwhile for an artist to pick up. I'm right there with you in a big "thumbs up."*

*We'd like to have Joe Mad and Mike Wieringo visit the pages of Sketch some day. I'm sure Mitch Byrd will appreciate your compliments and the company you put him in. Mitch is truly a very talented guy. Sadly I'm not surprised you might not have heard of him until now - while he hasn't had much mainstream press over the last year or two he has quite a diverse body of work to his credit: DC's Guy Gardner, Dark Horse's Starship Troopers, Image's Primate, and - if you're legal - "grown up" age - Verotik's Jaguar God. There's also my current favorite Mitch, a collection of his lovely (if naughty) toned pencil and unpublished sketch and comic page work from SQP Inc: The Art of Mitch Byrd, Volume One. Mitch often has originals on eBay, or commissioned work can be ordered directly from him - please see the Byrd ad in this ish.*

*As for the interview and columns you mentioned - well, we're continually trying to please, PJ. Feedback on the Bill Love Moore (#20) and Straczynski (#21) features is just starting to come in at the moment, and will help Rob determine future direction.*

*I've never had the opportunity to travel to your Australia, but it sounds like a terrific place. Fill us in on the Aussie comic scene. In the meantime, it's good to hear you have some quality conventions to attend. See who you can meet and what you can learn there, as the "apprentice over the web" idea might be a troublesome proposition. But we'll keep it in mind. Good luck and stay safe, PJ. We look forward to your next letter.*

Flint

Hey guys,

I've been a subscriber since Sketch # 6, and am glad to see that even your back issues are selling out. Also, I see that you must be doing much better, for you seem to be using more expensive paper, and better fonts. Way to go! However a few things have been weighing heavily on my mind.



1. The first how to's you had in the back were so great, because they brought up important concepts and were simple enough to understand. But over time they got really complicated, and I quit looking at them at all, because it all looked the same to me- just one professional-quality looking page after another, only with different writing underneath it to describe what it is. They seem to be all about one thing. Pretty girls, and even prettier monsters, then with the title "lighting", or "perspective" or whatever on top. Beautiful, yes, but inaccessible. Why not go back to making it simple, if I was a professional like Aaron then I wouldn't need to read his article.

2. Why was the Alan Moore interview so short?! I really loved how long your interviews always were, you asked so many things we all feel we need to know- and I don't even know most of these artists. I always felt I could count on you guys for that, but then you get to interview one of the greatest living legends in comics, and the interview is like 3 pages? Why?! Don't you think that all the things we like to know from all of the other cats in the industry we would like to know even more from him?? What happened, and please, no matter what your reasons- please go back to the super long interviews. It's just about my favorite thing about your magazine.

3. I saw in this month's issue, in the first page you mentioned 2 schools: the Kubert and Sullivan schools. What's the Sullivan school?

4. Why do you always pick such mainstream comic artists? Don't get me wrong, I love learning about all the different types of people in the industry, but maybe you will consider interviewing some of the veteran artists from the more alternative side of comics? Why does everything have to be about Spidey and Batman?

5. From reading your magazine I get such a great feeling of community, especially from the pros. it really seems like most everyone out there will do a lot to help us get in to the industry, or to achieve any goals we have in comics in general- even if we don't all want to be the next Tim Sale or Jhonon Vasquez. Hell, you guys made a whole magazine just for that - it's so great. it makes us fledgling cartoonists out there really feel like we can do it.

So thanks for everything.

You guys are the best.

Carol

Dear Carol,

We appreciate every constructive letter we get here at Sketch, especially from women. It's a sad fact that women are still a fairly small portion of the comic reading market these days - hopefully more female creators such as yourself will help change that facet of the industry over the coming years. "Go, Girl!" as they say. Thanks for letting us know what you think of things

1, 2. This is where reader's opinions really help give us direction - though we don't always quite please everyone at the same time.

We try to watch the layout of all our tutorials, especially the more technical ones, and adjust them to the complexity level of the particular subject. We also try to offer "something for everyone," so that people on every step of the creative ladder will find something of interest each and every issue. As some people are more advanced than others - for example, many of us are just getting into the software side of the industry as things become more affordable and user-friendly, while others have been teching away since the onslaught of the web - this can be tricky. We'll have a new computer colorist stepping in and we'll take your views into consideration as we begin working with him.

Likewise with the interviews. We had a number of people mention they were growing tired of the lengthy interviews and would like to see more how-to's, as we're a how-to mag. Bob decided we'd experiment with a different direction and gauge reader's feedback. That, mixed with some other factors and the heavy exposure Mr. Moore would be receiving at the time of Sketch # 19's release, helped lead to Bill Love's feature articles the last two issues. This issue we're back to interviewing, yet in another effort to please, in a more abbreviated form than previous outings - but in this instance I'm thrilled, as it gives us the opportunity to bring you even more art from Mr. Mike Oeming.

Mike is a terrific artist, one of those truly interested in sharing their thoughts, experience and talent with others - far more rare with creators than you might be led to believe. His candid story, and approach to developing his latest successful styling should be of great interest to everyone. Mike was kind enough to open his developmental library to us. Personally, this is my favorite kind of material. For my taste there is nothing better than looking into someone's sketchbooks to see the process - sweat and blood, smooth and fluid - that goes

through/into an artist's mind and hands to give us what we see on the final printed page. This process and the resulting imagery are usually personal and often goes unseen to most beyond the creator and their confidants. I always feel privileged when an artist will allow me to peruse such stuff, and I'm excited to be able to present it to our Sketch readers. If you're only following his stuff in Powers, don't miss out on the many covers and other images Mike has out there. My recent Oeming pick: his B.P.R.D. The Soul of Venice Hellboy one-shot from Dark Horse. A big thanks to Mike!

So, Carol, when it comes to interviews, we're working to find the right combination of factors to please the biggest portion of our audience.

3. "Sullivan School?" You caught me with my 25W out of my lightbox on that one - that should be the Savannah College of Art and Design, in Georgia.

4. While we're interested in the indie scene and hope to deal with some of the cool people in it, mainstream names have the greatest appeal. As almost all our readers are in - or intend to enter - the mainstream field, that's where most of our attention will be directed. You mention Jhonon Vasquez - a female friend was kind enough to turn me on to Johnny the Homicidal Maniac some years back, great stuff. I miss Invader Zim on Nick, but Squee lives on!

5. "Sense of community" is something I fell very strongly about and really try to stress at Sketch, and it's my good fortune to work with some wonderful creators that feel the same way. I'm glad you tuned in on that, Carol. And if you're looking for a place to share even more of a female sense of community, don't fail to check out Sequential Tart at [www.sequentialtart.com](http://www.sequentialtart.com). Their header says it all, "working towards raising the awareness of women's influence in the comics industry and other realms"

Carol, you "fledgling cartoonists" really can do it - the talent and hard work to make it happen comes from you, we're just here to help you polish things along your way. Keep going, and let us know what you're working on - we're here to help. Good luck

Flint



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## Speedball Ink 101

by Bob Hickey

We've all used Speedball inks over the years for calligraphy pens with great results. But have you ever wondered what else is out there? Feel the need for a little experimentation? We did, and looked to the venerable Speedball brand to see what they had to offer. We found something eye-catching; their Speedball Pigmented Acrylic Ink, and decided to try it out for some variety. Here are the results of our little test run.



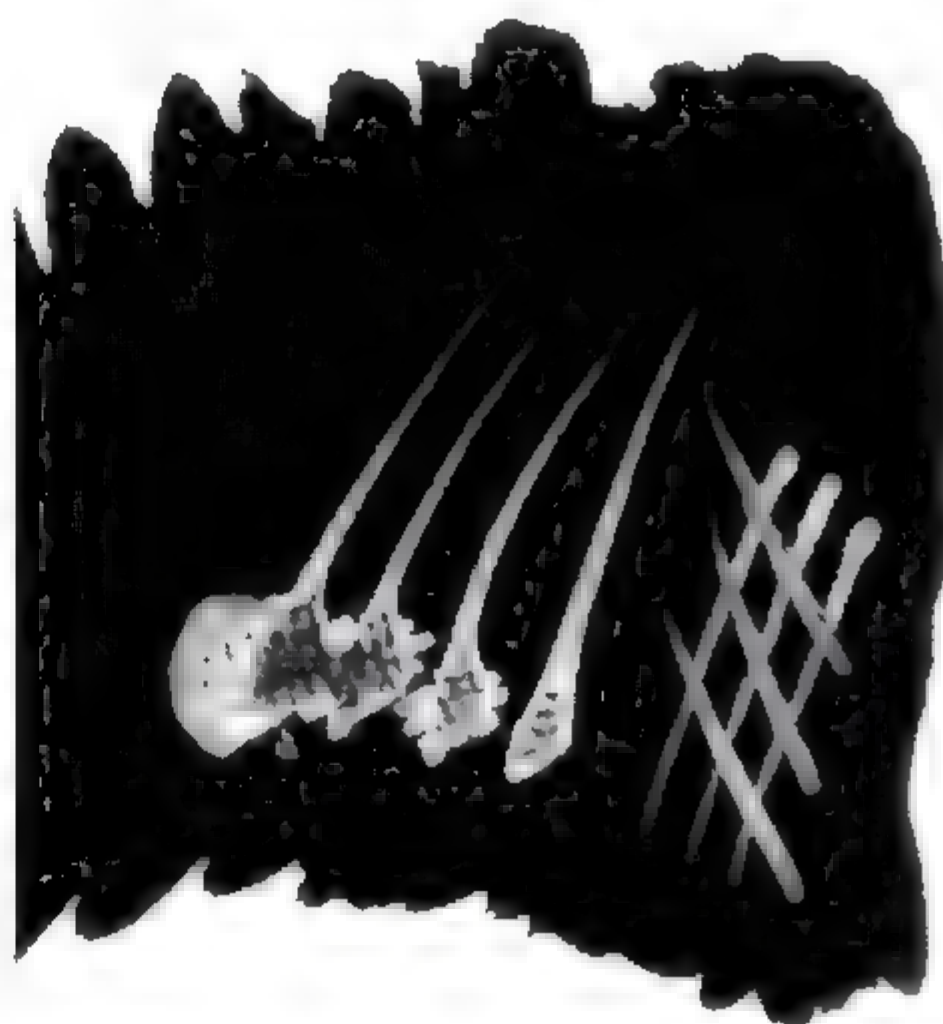
Our test "victim" is a typically nice piece of dino artwork by Mitch Byrd, our resident Blue Line reptile Renderasaurus Rex. It was drawn on Blue Line Pro's Premiere 400 series 2 ply smooth. The tools we tried out with the Speedball ink are all standards of the comic book biz: brush, crow quill, kneaded eraser, and Staedtler-Mars plastic eraser.

If you're an inker that doesn't "direct dip" into the ink bottle you might find yourself slightly irritated right at the start, as the ink is not easy to pour into a work tray. The ink clings and runs down the side of the Speedball bottle. Other inks such as Higgins and FW offer eyedroppers for handy ink delivery, and one would be nice here as well. I would suggest in getting a couple eyedroppers to have around the studio in any case. They're cheap and readily available at drug stores or in the pharmacy area of many food stores, and you can always use them for something, especially if you do ink or color brushwork. You'll want to have one to work with this Speedball bottle, if not you'll leave a lot of ink in the tray when you're done or splash some around when you're trying to dispense some into your work tray at the beginning.





The white ink didn't work as well as the black. The ink is too thin for a tech pen, especially to use over a black area.

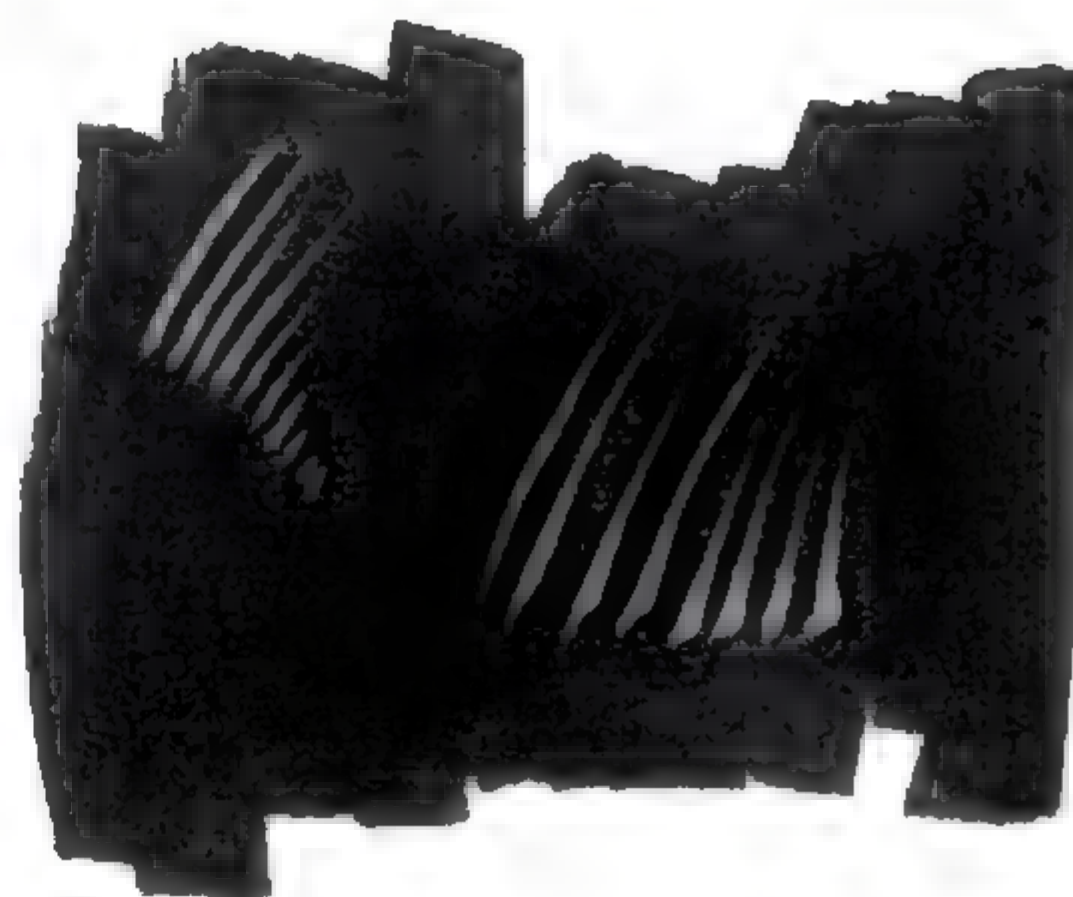


Once you get it to the board you'll find the Pigmented Acrylic black ink works well. It does a nice job of covering the pencils, flowing well with both pen and brush. If you're working on inking in a large black area and it doesn't seem that it's filling solidly at first, don't be alarmed - once it dries your 'X' area looks good and solid. You'll note that drying time seems to differ for the black and white inks.

Using the Speedball white over Speedball black it takes a long time to dry.



Erasing with a kneaded eraser and the Staedtler-Mars plastic eraser does no damage to the ink and doesn't "gray out" any areas. The pigmented black stays nicely, consistently flat and even and required no second coat. Obviously this is a huge plus; less chance of your board buckling from additional wetness, and no extra time or care required.



When I used the white over some black marker it dried more quickly than it did over the Speedball black ink of the same line density, but still relatively slowly.

Other white inks such as FW dry more quickly. Unless you're an inker that never makes a mistake, I feel that the Speedball white takes too long to dry to be of practical use to a comic book artist trying to knock out a few pages under a daily deadline. For my tastes, it is also too thin to be of use in the way of most effects.

Overall:

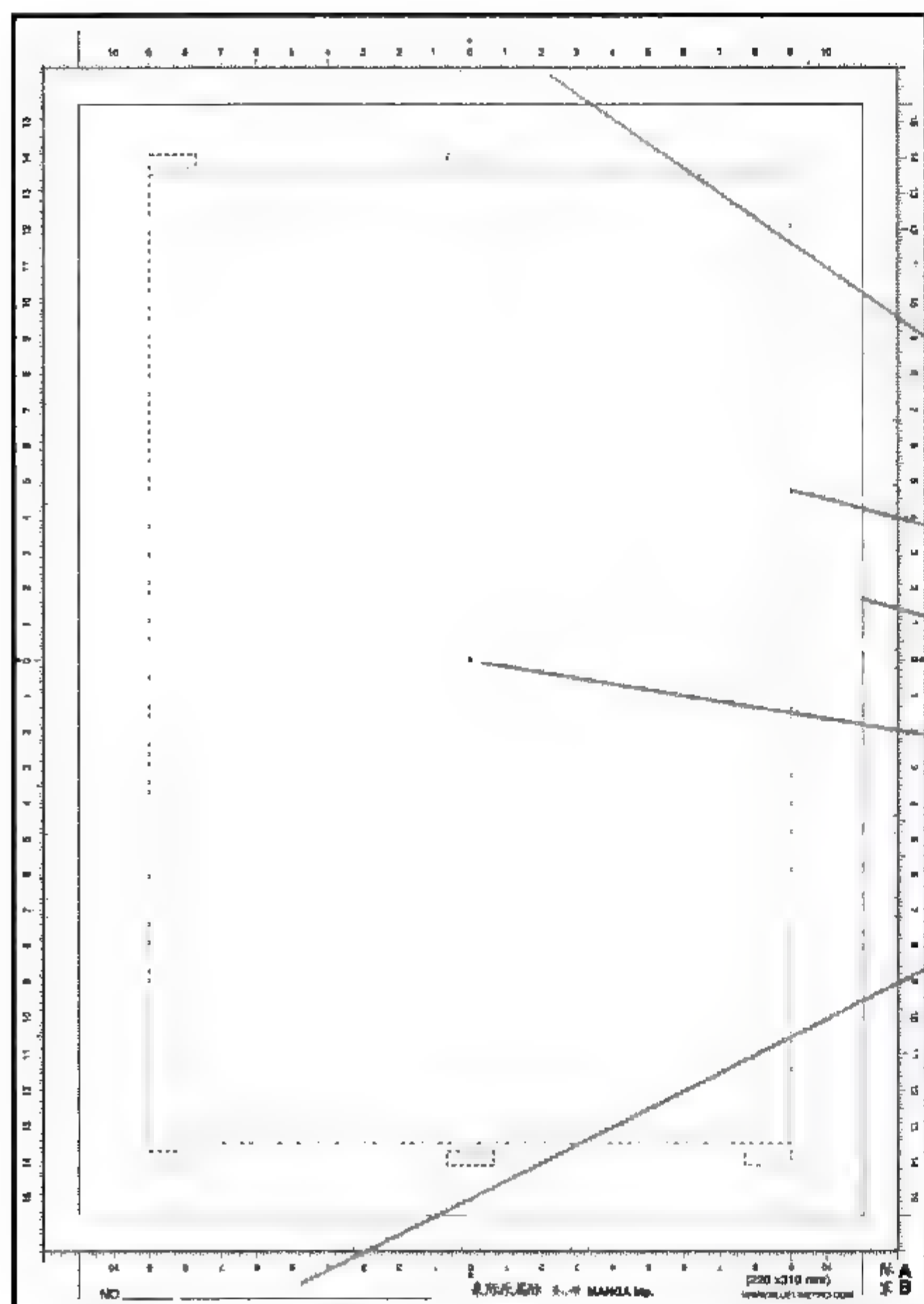
Black ... great!

White ... hmmmmmm...this time, I missed the "bounce" in the Speedball.









A closer look at MANGA blp borders.

Rulers

Safe Border

Full Trim Border

Center Marks

Comic Book No. and Title Information

**MANGA COMIC BOOK ART BOARDS 108 lb. for Dojinshi (Beginner) - B5 size book.** The paper size is based on JIS standard. B5 SIZE - RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules it has center marks and trim marks. The paper is smooth for illustrating with pen.

**MANGA COMIC BOOK ART BOARDS 108 lb. for Professional - B4 size book.** The paper size is based on JIS standard. B4 SIZE - RULER (220 x 310mm - 180 x 270mm) PAPER SIZE - B4 PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules it has center marks and trim marks. The paper is smooth for illustrating with pen.

**MANGA COMIC MANUSCRIPT PAPER 1 PLY (Beginner) - A blank art board for writers and layout artists to use in designing a comic book. No borders or rulers. 1 ply Dojinshi (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4")**

**MANGA COMIC MANUSCRIPT PAPER 1 PLY (Professional) - A blank art board for writers and layout artists to use in designing a comic book. No borders or rulers. 1 ply Professional use (220 x 310mm) PAPER SIZE - B4 / PRINTING SIZE 220 x 310mm (10" x 14 1/4")**

Confused? Don't be. As you can see, all it basically breaks down to is: the smaller papers are considered Dojinshi, or "beginner" (this could also be a fan, Japanese publishers strongly encourage fans to draw their characters and stories) while professional artists in Japan use the larger papers. Manuscript paper is used by Japanese writers to write and/or rough-out or thumbnail the story pages for the artist. See? Not that bad. These pages reduce down to the smaller sized Japanese comics. You could use them to draw American comics, but it's very important that you figure out the different proper reduction rate for the manga paper you are using.

If you have any more questions about MANGA blp please drop us a line at

[comicbooktech@bluelinepro.com](mailto:comicbooktech@bluelinepro.com)

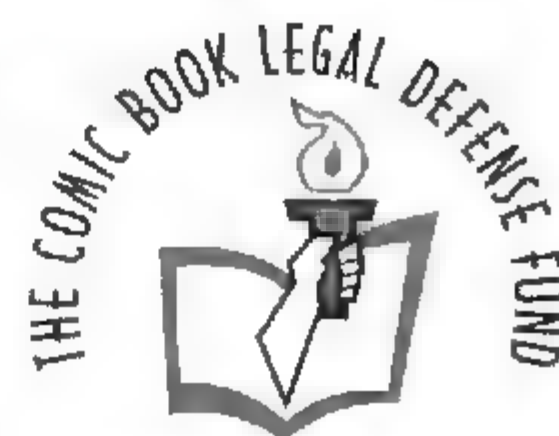




# WE WANT YOU! TO JOIN THE FUND!

**The Comic Book Legal Defense Fund is a non-profit, tax-exempt organization dedicated to defending First Amendment rights exclusively for comic-book professionals and in comic books.**

The CBLDF coordinates and funds the legal defense of comics creators and retailers whenever their rights to free speech are threatened. By becoming a Member of the Fund, you'll be supporting the rights of creators to create, retailers to sell, and readers to read the kind of comics they choose. Annual membership dues go straight to the Fund's War Chest for future cases. The 2000 Member Card features art by Evan Dorkin and Sarah Dyer and is your ticket to CBLDF Member Events across the country. To join the CBLDF or for more info, visit our web-site or call 1-800-99-CBLDF.



**\$25 Today Can Help Keep Comics Safe For Tomorrow.**

**[www.cbldf.org](http://www.cbldf.org)**

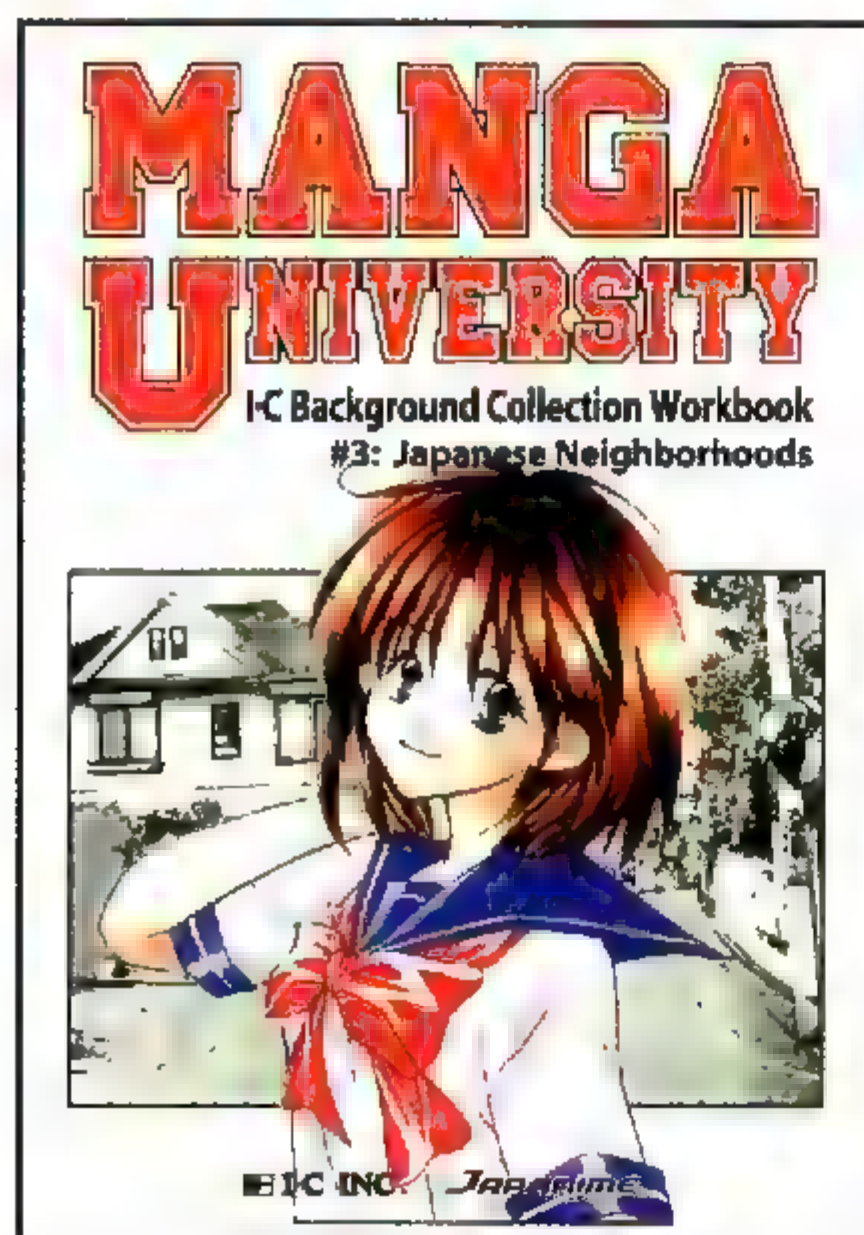




## Ackerman Pens

The Ackerman Pen is a unique tool. It's known as "the Artists' Pump pen," offering the user the ability to fill the pen and then pump the ink into the interchangeable tip of their choice. They offer several tips including brush, metal (fountain tip), plastic nib, and marker tip.

We haven't heard of this item in wide use amongst comic book artists though many illustrators and caricaturists favor it. Some say they are big, bulky, and heavy - you might not agree on this point, but you'll certainly find them a change if you're used to Pigma Microns or similar tech pens to do your work. At first use the brush tip seems to be huge for comic book inking, and the metal tips don't offer any flexibility - but if you require a big brush the Ackerman will work great. For comic artists the marker may be the best tip, it allows you to get some great stokes down. The pump is easy to use and works smoothly, and you can learn to move the ink into the tip in controllable amounts with a bit of practice. Replacement tips are affordable. If you don't pick one up for immediate comic book use, at least try an Ackerman out if you get the opportunity. You'll find it a unique and cool tool that you might find a fun and expressive outlet for.



## Manga University I-C Background Collection

### Workbook #3: Japanese Neighborhoods.

srp \$8.99

If you enjoy manga artwork and want to learn more about the use of tones that can help make manga so easily visually "read" and interesting, these books are great. If manga is your type of comic art then this book is a must for you, offering artwork, tips and techniques.



## Tone Art: The Graphic Art of Digital Cartooning

by Steven Withrow. srp \$29.95

Digital technology has opened up the world of cartoon and comic book art to a new generation of creators. Hints, tips, and workthroughs that show the working process from creating a basic story to coloring, lettering, and animating are all to be found in this book. Go behind the scenes with creators that are on the edge of digital technology.



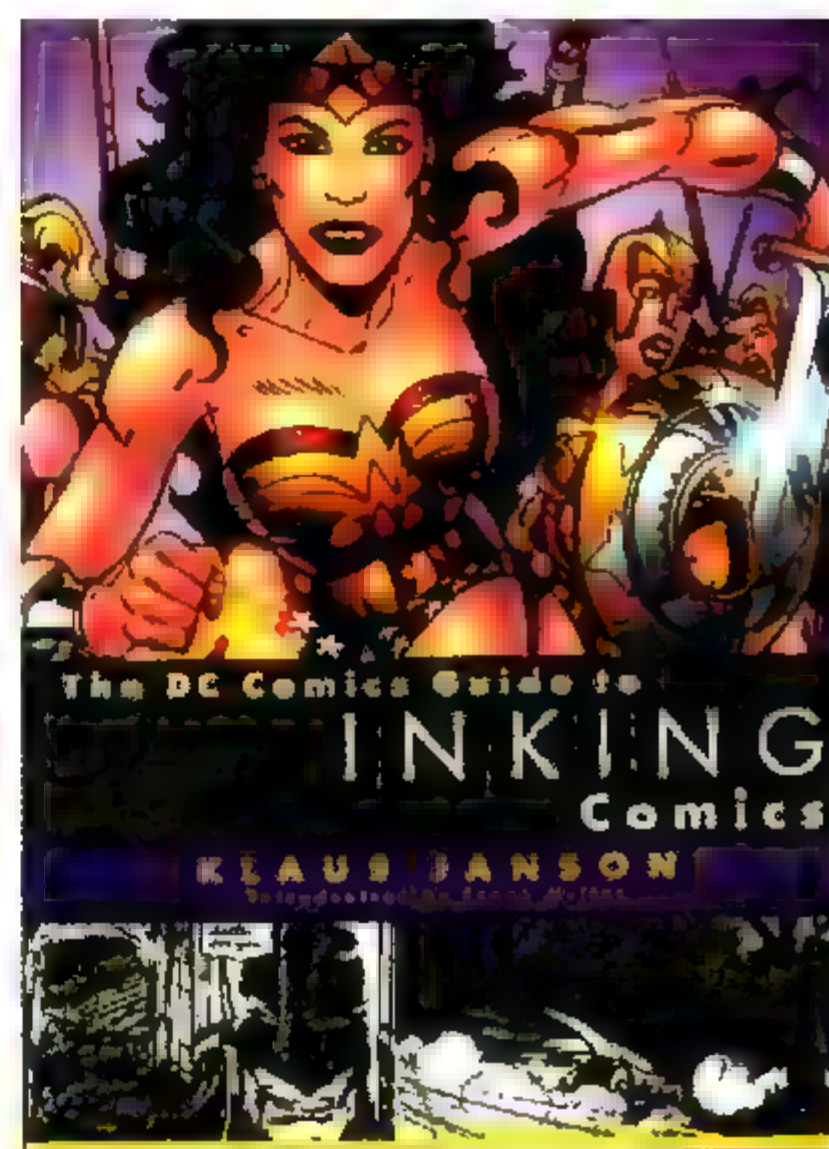
## The Complete Comics Guide to Inking Comics

by Klaus Janson

Introduction by Frank Miller

Third in series of How to... books from DC and Watson-Guption. This book covers the basics of inking and how style and tools play a big part in the final artwork.

128 pages, 150 black and white illustrations. \$19.95 Published by Watson-Guption Publications.



## HOW TO DRAW MANGA #3

by Ben Dunn with Fred Perry, Brian Denham, Rod Espinosa and David Hutchison.

America's manga master Ben Dunn, along with the other Antarctic Press artist, has put together another comprehensive guide to manga techniques.

188 pages with black and white illustrations. \$21.95. Published by Antarctic Press.



## MANGA TECHNIQUES

Robot Design Techniques vol. 3 and Character Design vol. 4

A highly underrated series of Manga How To books.

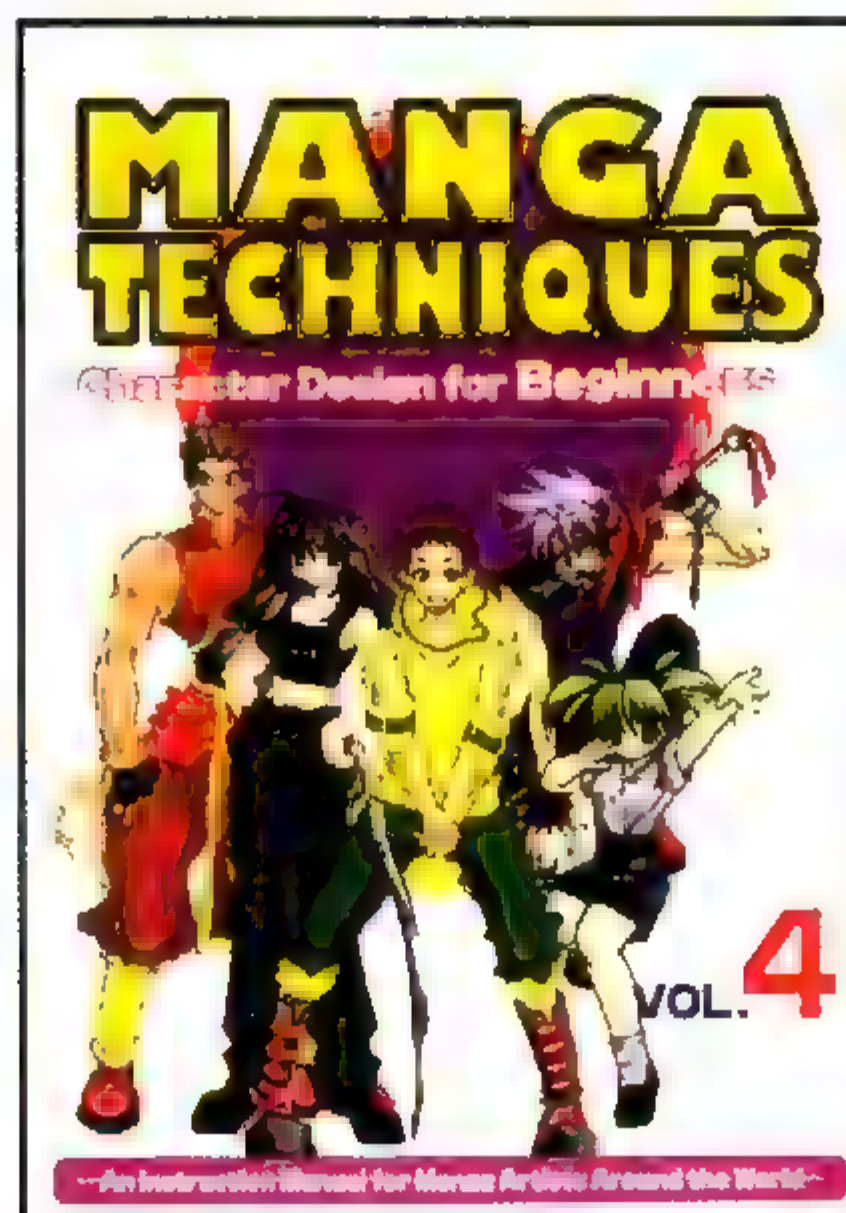
**Robot Design Techniques vol. 3**

offers artists a view at creating their own Mecha Robots, easily breaking down the process with chapters such as Before you Begin Drawing, The Head, The Body, The Arms, The Legs, and Variety of Robot Designs.

**Character Design vol. 4** offers Drawing the Face, Hands and Legs, Drawing the Whole Body, and Moving the Characters.

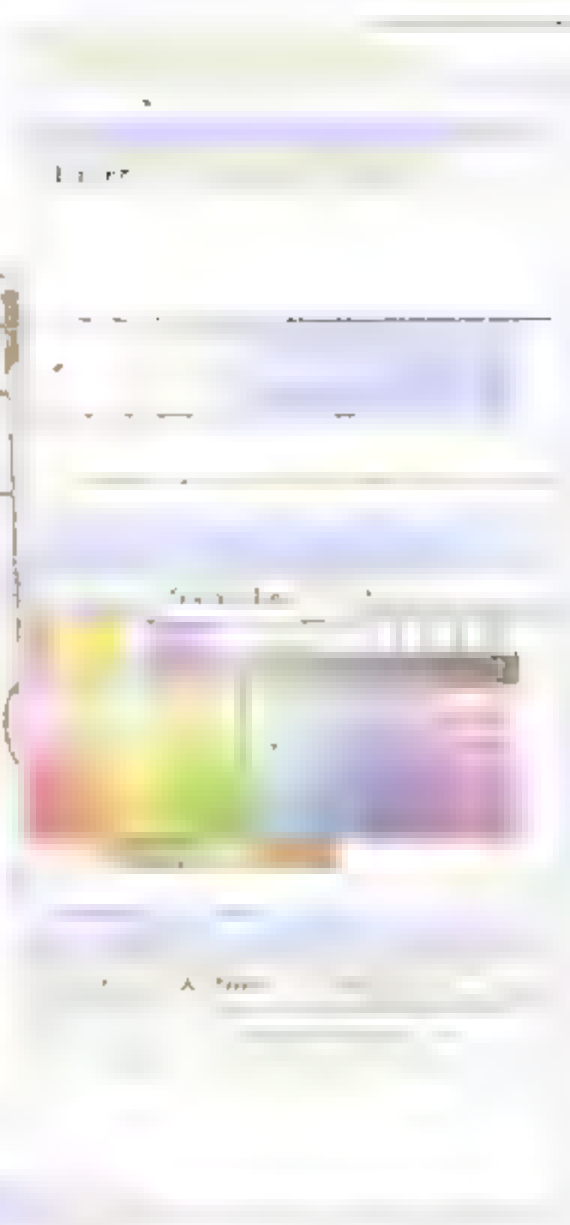
Written to be easily read and understood by the new artist.

Both books are 80 pages with black and white illustrations. \$10.95. Published by Japan Publications Trading co., Ltd.



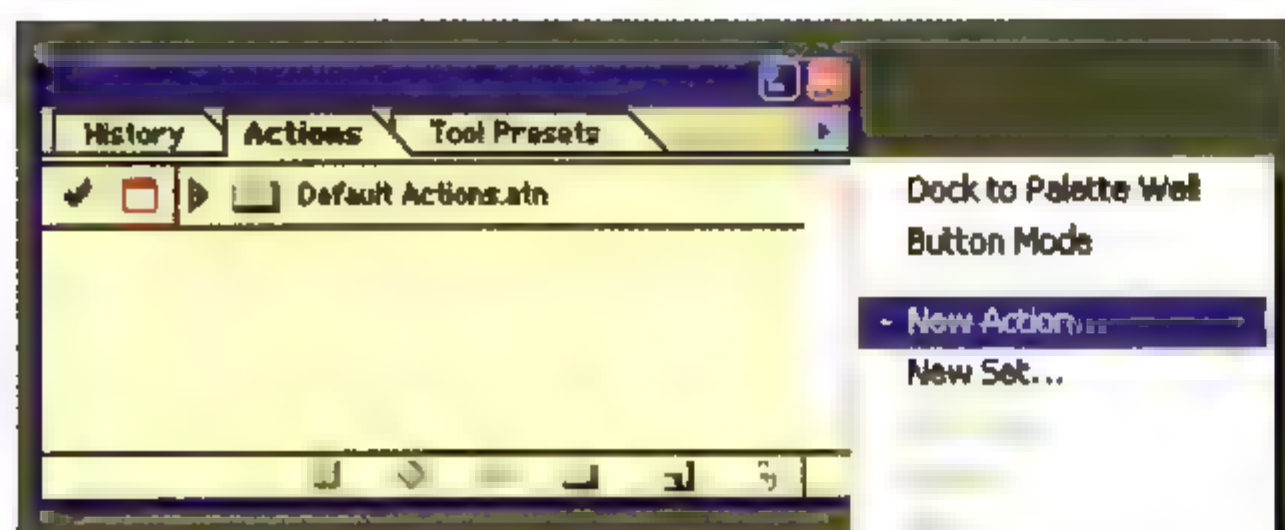


# Aaron Hübrich DIGITAL COLORS

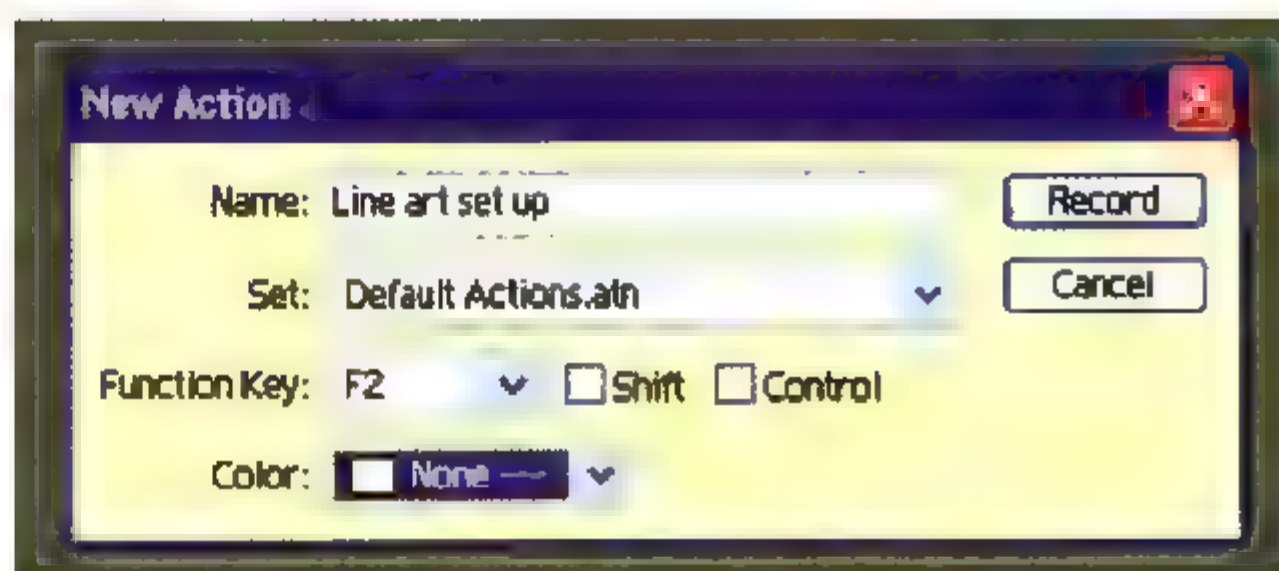


## Photoshop Actions

As nice as Photoshop is to work in, sometimes you will run into some tedious scenarios that are better left for the computer to do. Photoshop has a feature called “actions” that makes it possible to record every step that you ask it to do. This makes it really nice when you have a spot on a piece where you know an action will work.



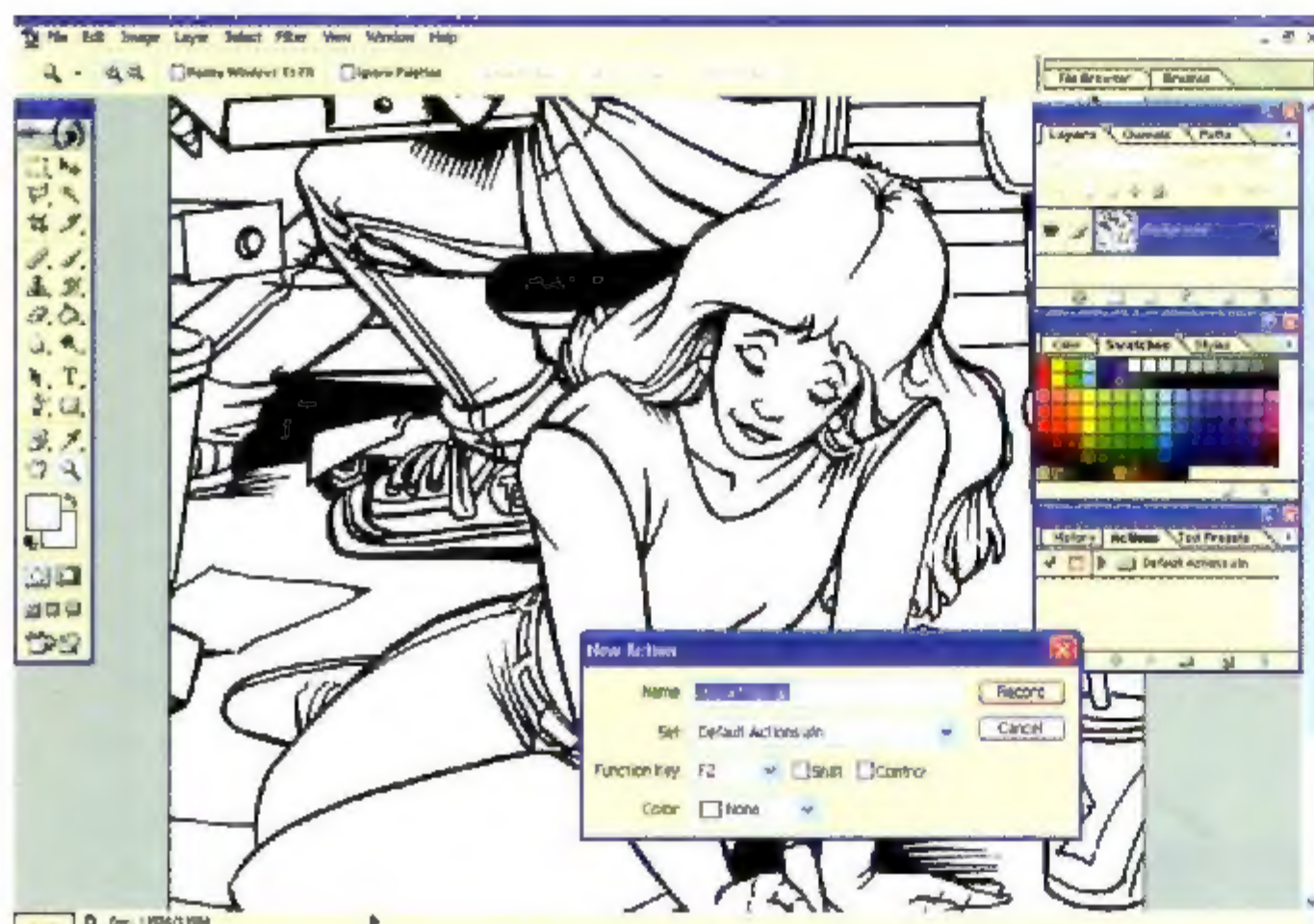
Setting up your line art to color is a good example. Doing this over 20 times to color a typical comic can be frustrating, so set up an action to take a 5 minute process down to a few seconds. You can also set up each action as a “hot key” on your keyboard. This will save you time so you don’t have to hunt down a menu on the screen.



Let’s first start out by making a very useful “set up” action for your line art. When you have Photoshop ready, go to File>Open. Open up your favorite line art to practice with. Make sure it’s a “bmp” file or “tif” file that is black and white line art only. Go to Window>Action to open up your Action



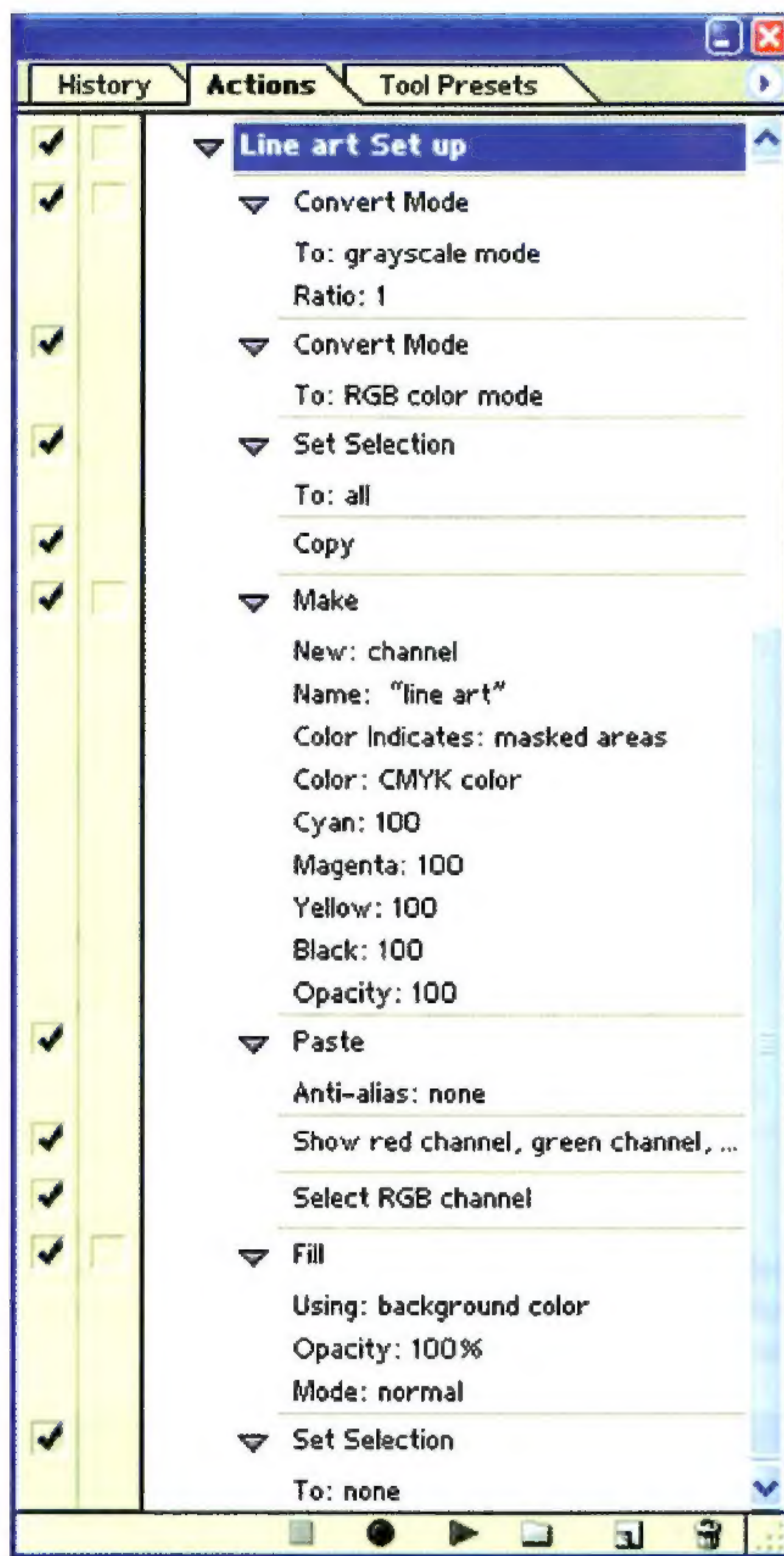
Window. Near the top right hand part of the window is a button. Click on that and select "New Action". Another window will pop up and let you set up your own. This is also where you can set up a "hot key" to push when the time comes up for this particular action (which would be every time you open up new line art you wish to set up for coloring). When you hit the "record" button, Photoshop will record every step you select.



Here's how I made an action for setting up my line art. My line art is open - my actions have begun recording - so now I have to set up my line art to color, recording as I go...

Go to Image>Mode. Select Grayscale, then do the same thing again and select RGB. Now go to Select>All, then Edit>Copy. Go to Window>Channel. In the top right hand corner, select the button and then choose New Channel. Name it line art. The color block should be 100% black. Select O.K. Now go to Edit>Paste. Select the RGB channel and then go to Edit>Fill. Fill the layer with 100% white (with the background or foreground color). Go to Select>Deselect..

Now you can go back to the Actions window to stop the recording. If you selected a "hot key," you can now open up your line art and touch this button to set in motion this action to set up your line art to color. You are ready to begin coloring now in seconds, versus minutes!



Make your own actions like these: color holds, expanding and contracting, setting up your files to print (trapping)...even switching to an action for all your brushes works very well. Any time you run into a multiple step process, consider recording it as an action. It may save you a lot of time in the end!



# Inside Sketch This Month . . .



## **Bob Hickey**

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics.

Bob is one of the co-founders of Blue Line Productions.

He can be reached at [bobh@bluelinepro.com](mailto:bobh@bluelinepro.com)

[www.bluelinepro.com](http://www.bluelinepro.com) / [www.afterburncomics.com](http://www.afterburncomics.com)



## **Flint Henry**

WizKids/Mage Knight, Ral Partha, and other companies utilize the fantastical concepts pulsating from his Nyarlathopean pencil point – icing on the appendage after more than a decade of delineating disturbed, dark, and violent characters such as Grimjack, Lawdog, Manbat, and the occasional demonic Batman.



## **Chuck Dixon**

From the exoticism of oriental action-fest Way of the Rat to the starlit stellar settings of Sigil to the crushed bone Celtic boglands of Brath, every corner of the CrossGen comics universe is deftly charted by Chuck Dixon from the mighty decks of El Cazador, and filled with all the character-driven drama and diversity for which he is so well recognized and sought after.



## **Tom Bierbaum**

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



## **Aaron Hübrich**

Aaron was going to be the next great fantasy painter, but something caught his eye in college - comics! From then on he never looked back, focusing on making an impact on the the comic book industry. In the 90's he learned a lot by self publishing, and working for several larger publishers. A few years ago he became interested in digital coloring, and is now contributing his skills to major publishers.

Aaron has authored a book showing the "step by step" process on how to make comic books come to life using Photoshop. If you were ever interested in how to color for comics, then you really need to check out this book!



## **Mitch Byrd**

Mitch's pencils have wowed everyone, from the sci-fi super-hero Guy Gardner crowd to the extreme-visceration indulgers of Verotik comics. Enjoy his attractive, lighthearted art with our Sketch exclusives.

## **Bill Love**

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business.

Hey, Pros! Wildly working away in today's hectic and multi-faceted market...or haven't ruled a panel border for twenty years, but still find yourself interested in the medium? We'd love to hear from you. Do you like what you see in *Sketch* and want to be a part of it? Disappointed with *Sketch* and want to show us how it's done? Whatever your career, whether currently active or waiting for that big comeback, if you want to have some fun and help out the comic book creative community ("Please, won't somebody think of the children?!"), don't fail to drop us a line at: [sketch@bluelinepro.com](mailto:sketch@bluelinepro.com). Have your latest PR shot close at hand.

If you have the voice and vision, we have the vehicle...Wheels On Fire!





# ***Afterburn*** **COMICS**

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